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LITERATURE.

Bacon and Essex. By Edwin A. Abbott, D.D. (London: Seeley, Jackson & Halliday, 1877.)

It would certainly be lost labour to attempt to establish that Bacon was a man of a generous temper, with a strict regard for truth. Whatever can be said of his attention to his own interests, of his readiness to use dissimulation for the purpose of gaining his objects, and of his inaccuracy in dealing with facts, has been set forth by Dr. Abbott, in order to sustain the tremendous conclusion that in attacking Essex he not merely refused to recognise the obligations of friendship, but knowingly brought against him a false charge of treasonable intention, as well as of treasonable action, and even distorted and falsified evidence in order to cover the position which he had taken up.

Into the details of Dr. Abbott's argument it would be impossible to enter in so limited a space. All that can be said is that, while he adduces much that is true, he is so inclined, whenever evidence is doubtful, to give the benefit of the doubt to Essex, while refusing it to Bacon, that his account of the relations between the two men would need to be carefully sifted before it could be accepted as correct.

Even minute accuracy in points of detail, however, would be insufficient in itself to justify so sweeping a charge against Bacon. It is not enough, on the one hand, to know that the follies of Essex may probably be accounted for on other motives than those which Bacon ascribed to him; nor, on the other hand, is it enough to know that Bacon's character is not high enough to place him above the suspicion of self-seeking. The real question is whether, even granting all that Dr. Abbott says against Bacon to be true, he may not have had higher motives insensibly blending themselves in his mind with the lower ones, or even overshadowing them so completely in his own eyes that he believed himself to be acting an entirely disinterested part. In order to regard the question from this point of view it is necessary to have a clear perception of the constitutional theories of the men of the sixteenth century, which were so different from our own, and especially of the part which in their opinion monarchy was qualified to play for the good of the commonwealth. Unfortunately, though Dr. Abbott can understand all the weaknesses of Elizabeth's personal character, and can even to some extent understand the strength of her personal character in her earlier and better days, he fails to

see that men like Bacon and Cecil may very well have thought that, in spite of all her weaknesses, her constitutional position as final judge and arbiter was the true one, and that they wished for nothing better than a sovereign ready to take counsel of all classes, and paying respectful though dignified deference to the determinate expression of the national will, but never allowing the initiative to slip out of her hands. Only by grasping this idea can one understand Bacon's objection to popularity, which in his mouth implied an unprincipled demagogism, at the very time when he recommended Essex to go on in his "honourable commonwealth courses"—that is to say, in supporting the Government to govern wisely.

If Dr. Abbott misapprehends the impression which Elizabeth was certain to leave on Bacon's higher nature, he also underrates the intensity of admiration with which Bacon regarded a well-spent political life. No doubt there were times when he placed science above politics. But even science was not for him the contemplation of the harmony of eternal laws. It was in order to acquire power over Nature for the benefit of mankind that he was to become the servant and interpreter of Nature. Politics were in like manner the acquisition of power over men, also for the benefit of mankind. "Power to do good," he wrote in his *Essay of Great Place*, "is the true and lawful end of aspiring. . . . Merit and good works is the end of man's motion; and conscience of the same is the accomplishment of man's rest." But his method in politics was the same as his method in science. He must make himself the servant and interpreter of Queen Elizabeth and King James, of Essex and Buckingham. The means were too often forgotten in the end. But he did not know it himself. He believed that whatever he did he was serving, not his own interests or the Queen's interests only, but the interests of the commonwealth as well.

Something like this is said by Dr. Abbott (p. 250, note 2). But he does not make practical application of it. Every step which carries Bacon away from Essex is represented merely as the effect of self-interest, whereas in reality every act which made Essex incapable of serving Bacon made him still more incapable of serving the commonwealth, and his final outburst of treason showed that—whether intentionally or not—he was as hurtful to the commonwealth as it was possible for any man to be.

This view of Essex as hurtful to the commonwealth, however, is precisely that which Dr. Abbott persistently ignores. Let us take, for instance, his treatment of the Irish campaign, and in order to place Essex in the best possible light, let us omit all reference to the secret negotiations with Tyrone, which did not come out till long afterwards.

In the first place Dr. Abbott complains that the soldiers had the cost of their provisions and clothing defalked out of their pay, and supposes that Sir John Harington, who was pleased with the quality of the clothing sent, must have written "under the erroneous impression that the clothing" was

"a free gift to the soldiers." Stoppages, however, are not unknown even in the army of Queen Victoria, and Harington expressly informs us that "for every common soldier twenty pence weekly is to be answered to the full value thereof in good apparel of different kinds." More serious is Dr. Abbott's treatment of the Munster expedition, which ruined Essex's army. He is content to argue that it was a blunder, a pernicious and deplorable blunder, but nothing more. He writes of Essex after his return as follows:—

"Some punishment, no doubt, he had deserved. If he had been suspended from his offices, forbidden for a time to attend the Court, and warned that he could never again be trusted with any military command, no one could have declared such penalty too severe. But, culpable as he was, he did not deserve (at all events, for any fault of which the Queen was then aware), an imprisonment of eleven months. All they [i.e. the Court] knew was that he had miserably mismanaged the Irish campaign, that he had indulged in fretful and unseemly language towards his Sovereign and the Council, and that he had returned from Ireland against her express orders."

Certainly this was not all. They knew that he had not only returned in defiance of express orders, but that he marched into Munster in defiance of express orders. It is the main point of the charge brought against him in the Star Chamber proceedings in November, 1599 (Sloane MSS., 3828, fol. 47), that he had not only received instructions to go to Ulster only, but had expressed his hearty concurrence with them. To judge from Nottingham's language, it would seem that the only explanation which occurred to the Government was that Essex had been induced to march into Munster in order to gratify the wishes of private landowners to have their estates protected at the expense of the general success of the war. In order to understand the gravity of the charge, let us suppose that when Lord Raglan was at Varna, under express orders to prepare for the expedition to the Crimea, and having himself approved of the directions commanding him to keep his army from all other enterprises, he had suddenly marched off into Bulgaria, and had returned with only a quarter of the force which he took with him. If military discipline be not a mere name, eleven months' imprisonment would have been but a slight penalty for such an offence. "To speak truth," as Wentworth once said:—

"If Peers insist upon such privileges as subsist not with the government of an army, where the remedies as the mischiefs are sudden, and require an instant expedient, they must resolve not to bear arms rather than whole armies be put in hazard by legal, and to them impossible forms to be observed."

It is true that Dr. Abbott does not leave the breach of discipline without some defence:—

"It may be true," he writes (p. 123), "in the bare letter, to say that the journey to Munster was not 'advertised' over to England till it was past, if by 'advertising' is meant obtaining a formal sanction of the Council. But it is false in spirit. We have conclusive evidence which proves that Cecil knew of it not only before it was past, but before it was begun, and apparently did not disapprove of it."

Cecil, in short, wrote to the English ambas-

sador in Paris that Essex had gone into Leinster, "and from thence intends to pass into Munster, with a purpose to secure those provinces, that thereby the main action of Ulster may be proceeded with with less distraction." It does not, however, at all follow that Cecil was bound to say all he thought to the ambassador. Essex could no more be stopped than a shot when the cannon has once been fired, and Cecil would naturally try to make the best of the inevitable. But, even if we hold that he expressed his full opinion, Dr. Abbott himself shows that Cecil did not know what was really happening. He tells us that he probably regarded the expedition "as Essex originally regarded it, not in the light of a separate campaign, but as a short and not very important appendix to the Leinster expedition." What possible argument can be based on approbation so given?

Dr. Abbott is probably right in holding that the so-called Propositions of Tyrone printed from Winwood by Mr. Spedding were not really offered to Essex. But, after all, this parley with Tyrone, though very offensive to the Queen, did not constitute the head and front of Essex's offence. It was hardly avoidable after the army had once been flung away.

At last, however, all was forgiven, except that Essex was excluded from access to Court, and that his lease of sweet wines was not renewed. Dr. Abbott allows that Essex became a traitor, but denies that he was the hypocritical traitor painted by Bacon. His argument is here well worthy of attention. It is exceedingly probable that Essex was a fool rather than a knave, that he rushed into treason without knowing what he was about, and made a hundred excuses to satisfy himself that he was merely exercising lawful defence against his enemies. But the moment we turn our attention to Bacon all this is not enough. We want to know not merely whether Bacon's account of the matter was false, which it probably was in conception, and certainly was in detail, but whether it was wilfully false. The very difference of his character from that of Essex would be certain to lead him astray. He could not understand a nature so volatile and impulsive. He was sure to seize upon the theory of hypocritical treason as the only reasonable explanation of conduct which, even if he had seen it as Dr. Abbott sees it, would have seemed to him more wicked than it possibly can to anyone who regards it from the standpoint of nineteenth-century politics.

If only we are satisfied with the conclusion that even the mildest view of Essex's proceedings which Bacon can possibly have taken leaves him guilty of an enormous crime, we are in a position to treat with less severity the aberrations from truth contained in the *Declaration* and the *Apology*. Whether they arose from inaccuracy of memory or from sheer misrepresentation by Bacon or by others, they are not such as to affect appreciably the main issue. Whether Essex "shook his head" or not when a messenger came with treasonable suggestions from Tyrone, he was guilty of receiving such suggestions without giving information to the Government. Whether the conversation carried on in his presence about coming

over to England with an armed force took place after or before his journey to the North, the plan was as traitorous as it is possible to conceive.

Elizabeth's throne rested on the respect voluntarily offered to her. She had no standing army to guard it. Whether she were attacked personally or through her Ministers made but little difference. If it was understood that she might be driven to change her policy or her servants by noisy violence, her authority was gone. In defending Elizabeth, Bacon was defending the truest interests of his country. The Tudor constitution was doomed to give way to another nobler still, but it was not well that it should perish before a union of mob violence and aristocratic incompetency.

Considerations such as these make it difficult to accept Dr. Abbott's book as a satisfactory solution of the problem which he has stated. He has evidently, however, laboured with great zeal; and, unless cause can be shown to the contrary, his view of Essex's character will probably be accepted as the true one. With Bacon he is less successful, having directed his attention almost exclusively to one side of his character, a side which, it is only fair to add, Mr. Spedding contrives to throw as much as possible into the shade. Cecil he treats, except in one instance, with great respect. But he thrice charges him with the iniquity of receiving a Spanish pension, not merely, as there is no doubt he did in after years, when England was at peace with Spain, but in 1600, when England was at war with Spain. Such a charge at least deserves a reference to the authority on which it is based.

SAMUEL R. GARDINER.

Proverbs in Porcelain, and other Verses. By Austin Dobson. (London: Henry S. King & Co., 1877.)

If we were to look no further in judging a book of verse than to the mere pleasure which, as a time-killer, it gives us, we should have to assign a very honourable position to *Proverbs in Porcelain*. There is hardly a page of the volume that will not give pleasant occupation in summer weather out of doors; but the manner of the book, far more than the matter of it, is fitted to rejoice the heart of the reader. We have had plenty of light verse in England, much of it clever enough and amusing enough in all conscience. But it has too often suffered from two great drawbacks. The first weakness of our comic verse has generally been that—as the old schoolboy joke goes—it has been much more comic than verse; slipshod doggerel being apparently considered amusing of its own nature. The second has been a certain, we will not say vulgarity, but, at any rate, lack of refinement. Nothing could be better suited to cure these defects than study of the great master of humorous poetry—poetry really humorous and humour really poetical—which the second school of the French romantic movement produced. We are delighted, therefore, to see that Théodore de Banville is beginning to be read in England. It is a little late perhaps, for it might have been thought that the works of

a poet who was writing when most of us were in our cradles would have made the nine hours' journey from Paris to London before now. But the eccentricity of the laws which govern the transit of reputations is not now perceivable for the first time, and, after all, we may comfort ourselves with the thought that some English poetical reputations of at least equal merit have taken even more than five-and-thirty years to make the journey from London to Paris.

But we are keeping Mr. Dobson waiting, treatment which he by no means deserves. In this book he has given us both the old style and the new, both serious and comic verse, "Proverbs" and "Cameos," ballads in the French sense and ballads in the English, triplets and tales, rondels and rondeaus, a *Villanelle* and a *Pantoum*—and, we may add, all good. The best thing we can do is to give some of his attempts at that most delicious of literary *bonbons*, the triplet. Here are three:—

"These are leaves of my Rose,
Pink petals I treasure:
There is more than one knows
In these leaves of my Rose;
O the joys! O the woes!
They are quite beyond measure.
These are leaves of my Rose,
Pink petals I treasure.

Rose kissed me to-day,
Will she kiss me to-morrow?
Let it be as it may,
Rose kissed me to-day.
But the pleasure gives way
To a savour of sorrow:
Rose kissed me to-day,
Will she kiss me to-morrow?

I intended an ode,
And it turned into triplets,
It began *à la mode*,
I intended an ode;
But Rose crossed the road
With a bunch of fresh violets;
I intended an ode,
And it turned into triplets."

This last is as pretty a version of *θέλω λέγειν Ἀρπείδας* as we know, but we must remonstrate on its rhyme. Suppose an audacious person were to extend the licence and introduce *cabriolet* as a thirdsman? Let us now try a rondel:—

"Blow, blow, Etesian gale!
Lucilla's cap is straight;
Fill fast the flowing sail
Of happy man and mate.
'What is it, dear?—a plate?
Do taste this potted quail!'
Blow, blow, Etesian gale!
Lucilla's cap is straight.
'More sugar? No? You're pale.
My own, you work too late!
Ah me, if you should fail!
I'll see you to the gate.'
Blow, blow, Etesian gale!
Lucilla's cap is straight."

We do not know what the general reader will think of these trifles, but to us they seem to have a singular charm of urbanity and grace. For those who like less unfamiliar form and greater "body" there are also many good things here, such as the "Ballad of Beau Brocade," "Dora versus Rose," and "A Tale of Polypheme." Nor has Mr. Austin Dobson followed partially the example of the poet who has given us, not merely the *Occidentales* and the wondrous *Odes Funambulesques*, but also that picture of

the exiled gods of Olympus which is finer, if possible, even than Heine's, and the matchless "Ballade de Banville aux Enfants Perdus." "A Case of Cameos," and "The Prayer of the Swine to Circe," are more than fair attempts in this direction. We ought not to pass over without mention the six "Proverbs in Porcelain," which give name to the book. But in truth, with the exception of a few infinitesimal blemishes, there is nothing in this volume which does not deserve praise, and the best form in which we can give that praise is a hearty recommendation to everybody who likes good verse, good humour, and good manners, to get it and read it forthwith. GEORGE SAINTSBURY.

The Law of Literature. By James Appleton Morgan, M.A., of the New York Bar. In Two Volumes. (New York: James Cockcroft & Co., 1875.)

THE subject discussed in these two bulky volumes, apart from the burning question of International Copyright, is one on which the law of America and the law of England are substantially in accord. The first special treatise on copyright that established itself as a textbook for English lawyers was the scholarly work of Mr. Curtis published in America in 1847 (Mr. Morgan erroneously gives the date as 1837). Since that time several treatises of more or less value have appeared in this country; but the American field has lain fallow for a period of nearly thirty years. Mr. Morgan, therefore, has availed himself of an eminently favourable opportunity. He is able, on the one hand, to take advantage of the labours of the intermediate English text-writers; and, on the other, to lay before the British public the results of a long series of American decisions.

The early writers used to confine themselves strictly to the Law of Copyright—that is to say, the legal principles determining the rights of an author to the exclusive publication of his own works. Mr. Morgan has thought proper to follow the model of Mr. Shortt, an English barrister, who has recently written on "the General Law of Literature," a title wide enough to include, not only copyright proper, but also "the law of libel and contempt of court by means of literary matter." It may well be doubted whether this extension of the subject is not productive of more harm than good. In the first place, it must be reckoned no slight disadvantage that the treatises are in this manner swelled to an unwieldy length. The work under review fills two octavo volumes, with an aggregate of 1330 pages, whereas Mr. Curtis was content with only 331 pages. Similarly, just one half of Mr. Shortt's book is occupied with the single topic of libellous literature. A second objection, of even greater weight, may be drawn from the fact that this innovation of our later text-writers is really an intrusion of extraneous matter into a subject that has already been definitely circumscribed. The law of written libel, which is intimately connected with the law of spoken slander, is concerned not with the rights of authors, but with the wrongs of the public at large, and as such it has been abundantly treated of in independent treatises. It need hardly

be urged that the obscure and arbitrary doctrine of contempt of court has no necessary connexion with literature. If Mr. Morgan had been content to excise altogether two chapters from his book, to curtail the length of several others, to avoid frequent repetitions, and to reduce the excessive dimensions of his foot-notes, he would have produced a work infinitely more convenient for the classes to whom it is dedicated.

Mr. Morgan announces in his Preface that he has chosen to adopt the English, as opposed to the American, method of legal text-writing; and in accordance with this determination he has intentionally made his book rather a digest of leading cases than an enunciation of principles. But Mr. Morgan, having adopted the English system, carries it to further lengths than his teachers. By the help of a discursive genius and considerable industry, he has brought together an immense quantity of historical information, more or less relevant, bearing upon the subject of literature. In addition, the decisions of the courts are quoted at an inordinate length, altogether unparalleled in English experience. The opinion of a single judge in the great American case of *Lawrence v. Dana* is extended in the form of a footnote over no less than forty-two pages. But whatever the literary critic may think of the results of such a practice, the lawyer at least will not be altogether ungrateful for being thus presented with the crude materials out of which our judge-made law is constructed. English law-writers, as a rule, are too much encumbered with their subject-matter, or perhaps too lazy, to refer to more than the marginal notes in which the actual reporters have condensed the judgment. But it is a matter of common notoriety that these marginal notes are often misleading; and in real practice they are never trusted without a careful perusal of the words of the judge. Mr. Morgan, therefore, has not only set an example which might be profitably followed by writers of a certain class, but he has also supplied the profession in this country with the *ipsissima verba* of authorities which are to them practically inaccessible.

In one important respect, apart from his industry, Mr. Morgan is possessed of a special qualification for the task he has undertaken. It is evident that he has a genuine interest in literature, and that he has indulged his natural disposition by making himself acquainted with the opinions of the publishing trade, and with the unwritten etiquette of newspaper editors. He is thus enabled to illustrate the dry details of judicial decisions, by indicating the effect which such decisions may exercise on the book-market; and also to expound with authority the several but not antagonistic interests of the author, the publisher, and the reading public. It is as viewed from this light that his suggestions on the vexed question of International Copyright between England and America have a special value. Like his predecessor, Mr. Curtis, he pronounces himself an uncompromising advocate of some system, by which the rights of an author who writes in English shall be equally enforced by law in every country where English is commonly read. But he re-

fuses to regard the settlement of this long-standing dispute as a matter lying solely between the author and his readers. In common with the majority of his countrymen, he believes that the claims of the local publisher, which are entirely ignored on this side of the Atlantic, should have a paramount weight in the consideration of the matter. He asserts emphatically that no American reader, nor any established American publishing house, grudges to the British author the fair value of his brain-labour; but he dreads the results of an open competition between the publishers of America and England. The general doctrines of free trade are so deeply rooted even in the common minds of this country that many will think it incredible that an intermediate class of manufacturers—such as printers, binders, &c.—should be held justified in intervening between the admitted rights of the original producer and the wants of the consumers at large. But it is interesting to find that an opinion recently expounded by Dr. Appleton in the *Fortnightly Review*, as an alternative solution of the question, has received by anticipation the support of Mr. Morgan's authority.

In discussing a subordinate aspect of the general question, Mr. Morgan's arguments are not equally cogent. He acknowledges that recent decisions in the English courts have extended the benefits of English copyright to American authors, provided that they put themselves to the trifling inconvenience of a day's journey across the frontier into Canada; and he further suggests, with some plausibility, that even the Canadian expedition may be dispensed with, if the American author prefers to take out copyright in France, and then avail himself of the international treaty between that country and England. But when he proceeds to state that the American law exhibits a reciprocal spirit of generosity in favour of English authors, and fortifies his opinion by two American cases, it is to be feared that he is rousing false hopes among our literary men. He boldly asserts the paradox that an English author in the United States, though copyright by statute is denied to him, yet enjoys at common law greater privileges than those attending the copyright of the American citizen. But the two cases to which he refers by no means bear out this proposition in all its fullness. Both these cases were decided primarily on questions of stage right; and the plays alleged to have been pirated had neither of them been originally printed and published in this country. All that was really laid down as law was that the assignee of an English dramatic author, before printing and publication of the play, has a common-law right to prohibit both the publication and the representation of the play by other persons. His rights, indeed, are precisely analogous to those of the owner of unpublished MS.—that is to say, they prevail only to restrain the prior publication by a stranger. It is implied all through the two American cases that copyright proper is out of the question. In other words, as soon as the English author or the American assignee chooses to publish on his own account, the common-law right to an in-

junction is *ipso facto* annulled, and no copyright can afterwards intervene to protect the alien author from indiscriminate piracy. It is evident, moreover, that the American citizen must enjoy equal rights at common law in the case of his own unpublished play, in addition to his subsequent privilege of copyright.

Mr. Morgan's paradox, by which the American law is represented as discriminating unfavourably against its own citizens, turns out to be wide of the truth. But it suggests the mention of a similar anomaly which seems to have a real existence in the law of this country, but has been passed over by all our text-writers. It is a curious fact that neither the American nor English statutes of copyright give in direct terms any protection to newspapers. There is an American case as far back as 1821, which holds that such ephemeral productions are not within the purview of the Copyright Act, which is entitled "An Act for the Encouragement of Learning." On the other hand, Vice-Chancellor Malins expressed an opinion in 1869 that a newspaper, though it cannot be copyrighted by its proprietor, is nevertheless entitled to a protection which in effect would be equally valuable. But this latter dictum has been greatly doubted in the profession; and, as a matter of fact, newspapers are never registered at Stationers' Hall. On the other hand, the statute of 1844, amending the regulations for international copyright between England and other countries, expressly gives copyright in this country to non-political articles in foreign newspapers, provided that certain formalities are complied with, and ordains that even political articles shall not be quoted without acknowledgment. It would seem, therefore, more than probable that our English law positively discriminates against English newspapers.

In conclusion, it remains to animadvert with some asperity on the unscholarly fashion in which this book has been produced. The type, indeed, is agreeably large and distinct; but misprints abound on almost every page, especially that distracting fault of omitting the proper marks of quotation. Mr. Morgan styles himself M.A.: his examiners, however, could not have seen the following inimitable "construe:"—

"Quinetiam lex

Poenaeque lata, malo quo nollet carmine quenquam Describi. Vertere modum formidine fastis."

"Moreover it is an extensive law and punishment which will not permit a person to be described in doggerel verse: To change the style for fear of a club!"

JAS. S. COTTON.

Supernatural Religion. An Inquiry into the Reality of Divine Revelation. Vol. III. (London: Longmans & Co., 1877.) (Second Notice.)

The Resurrection of Jesus Christ. An Essay in Three Chapters. By Reginald W. Macan, M.A., Senior Student of Christ Church, Oxford, and late Hibbert Travelling Scholar. (London: Williams & Norgate, 1877.)

In his chapter on the design and composition of the Acts, our author argues against

its historicity from its doctrinal or political purpose. He says it is evident "that, limited although the writer's materials are, the form into which they have been moulded has undoubtedly been determined either by a dominant theory or a deliberate design, neither of which is consistent with the composition of sober history." But Schneckenburger, whose classical work on this matter laid the basis for the later Tübingen criticism, did not find an apologetic design fatal to the essential historicity of the book. Were an ancient historian like Tacitus, or a modern like Grote, measured by the same standard, their works might suffer considerably in historical character. And selection of materials need not involve change in the materials selected. Our author draws the lines of the familiar parallel between Peter and Paul, but fails to indicate that it breaks off at the most important points. If Peter and Paul are compared the comparison remains unfinished, though the material for it lay most happily to the author's hand in their respective visits to Rome, imprisonments and martyrdoms. He takes account, too, of too few speeches. Two of the most important attributed to Paul remain unanalysed. It was natural that men similarly educated, with a circle of kindred beliefs, placed in similar circumstances, should speak in a similar manner. But had the speech in ch. xvii., 22-31, or the speech in ch. xx., 18-35, been substituted for the speech in ch. xiii., 16-41, the analysis had not been so easy or the inference so obvious.

In his representation of primitive Christianity our author might be more consistent and historical. He maintains

"the substantial identity of primitive Christianity with true Judaism." "Christianity was nothing more than Mosaism in a developed form;" "only distinguished from Judaism by a single doctrine, which did not in itself pass beyond the limits of the national religion: the belief that Jesus of Nazareth was the Christ, the promised Messiah" (pp. 115, 141, 116).

But the latter belief is elsewhere (p. 487) thus described:—"The idea of a suffering Messiah was wholly foreign to the Jewish prophets and people." What was "wholly foreign" to the prophets and people could hardly stand "within the limits of the national religion." And if what is here interchangeably termed Mosaism and Judaism means the religion of Moses and the religion of the Jews, the Christianity of Christ was, in certain essential respects, their fundamental antithesis. There was in the latter a universality unknown to the former. Baur rightly says that there was nothing to justify the supposition that Jesus meant to limit his Messianic office to the Jews (*N. T. Theol.*, p. 121). Then, Mosaism and Judaism were both essentially sacerdotal, but there is nothing priestly either in Christ or his ideas. He is as an historical person named a prophet, never a priest—the latter function being attributed to him later by the interpretive thought of the Church. And the absence of the sacerdotal element in his mind and system involves peculiarities that our author ought to have recognised.

The chapters on Stephen and Peter and

Cornelius are full of interest, but our space does not allow a notice of their salient points. The chapter on "Paul, the Apostle of the Gentiles," is one of the most important in the volume. It leads us into the very heart of the deepest questions in modern criticism. The Paul of the Acts and the Paul of the Epistles are compared and contrasted, and the narrative of the historian examined and criticised in the light of the Apostle's own strong and certain words. Paley's "undesigned coincidences" are here replaced by designed or accidental differences, and the conclusions in each case differ, of course, as much as the premisses. It is unfortunate that the question has been introduced to English readers by our author. He discusses it in a much too polemical and partial spirit and style, without the skilful analysis that distinguishes Baur, or the fine and delicate handling of Zeller, or the genial and graceful tact of Hausrath, or the combined insight and strength of Holsten. His strange deficiency in historical and psychological sense is nowhere more apparent. He does not seem ever to have occupied the standpoint either of Paul or of the writer of the Acts. The latter is to him a person that must be proved unvarnished, and the former is the person who is to do it; and he is so anxious to play the one off against the other that they are to him more like the terms of contradictory propositions than like living persons. It would strike anyone but a polemic that the personal references in Galatians i., 12-24; ii., 1-14, were used in a most unwarranted way. The Epistle was written under peculiar conditions. Our author in a later part keeps well before himself and his readers Paul's constitutional peculiarities; his intense, exalted, visionary nature. Why does he so forget it here? The man was vehement, as strong emotionally as intellectually, and he wrote to the Galatians under circumstances that had tried his temper to the utmost. It is certain that his every phrase has the clear ring of truth, but it is not fair to reason from his strong and heated words to his normal and permanent attitude, and to press from them more than every lurking sign of antagonism they discover. In their essential features and relations the Peter and Paul of the Epistle do not so materially differ from the Peter and Paul of the Acts. Their first relations had been friendly (Gal. i., 18); and their earlier relations at Antioch had been the same (Gal. ii., 12). The speech, too, that Paul makes (vs. 14-16) seems to indicate that he and Peter had been as to first principles practically agreed. The difference is quite explicable even though we assume the historicity in essentials of the narrative in Acts xv. Men and societies are not always self-consistent. Communities, like nations, may have their heroic moods, and the action of the heroic moment may be followed by the reaction of the tamer and meaner. The Jewish Church may have been lifted above itself by the success of the earliest Gentile missions, and in its enthusiasm may have acted with a magnanimity which it soon renounced, possibly, in the fear created by the effects of its own deed. And if Jerusalem marked the moment of highest action, Antioch may have marked the

moment of deepest reaction, with not only the impulsive Peter, but the sober and trusted Barnabas, carried away in it. Paul was, perhaps, never nobler than in his brave and sharp antagonism to Peter and the Judaizers, but it does not represent his only and typical attitude to his brother Apostles or the Jewish Christians. He was a Hebrew of the Hebrews; the affinities of blood were strong in him. His affection for his brethren was strong enough to outlive every difference, and rise to any sacrifice, Rom. ix., 1-4; x., 1-2. He recognised the pre-eminence of the Jew, Rom. i., 16; iii., 2, &c. Our author's exposition of the former text is simply astonishing—has the Apostle's grammar and argument both against it. If Paul could be, when necessary, rigorous in his opposition, he could also, when fit, be complaisant and conciliatory, both in his conduct towards men, 1 Cor. ix., 20-22, and in his judgment and practice as to customs or things, 1 Cor. vii., 19; Rom. xiv., 2, 6. Compare with the latter as illustrative of his sterner, which could easily be exhibited as an inconsistent, attitude, Gal. iv., 10. And he was to his Jewish brethren as generous in deed as in word, Gal. ii., 10; Rom. xv., 25, 26; 1 Cor. xvi., 1-6; 2 Cor. viii., ix. These and similar texts exhibit a real and historical side of his character and conduct, which ought to be frankly assigned a place in every representation of the men who made the primitive Church. If it is, the antithesis between the Paul of the Epistles and the Acts may be less sharp, but it may be all the more according to truth.

The second part, on the direct evidence for miracles, examines those texts in the great Pauline Epistles which refer to the Apostle's own claim to have or to have exercised miraculous powers, and to the *Charismata* of the primitive Church. The discussion is vigorous and acute, but the exegesis often partial and arbitrary. The author has not entered sufficiently and sympathetically enough into the Apostle's scheme of thought, and so criticises it from without rather than from within, with but an imperfect appreciation of the most distinctively Pauline terms and phrases. It is eminently a question to be discussed from an historical and psychological rather than a controversial standpoint.

The third part, on the Resurrection and Ascension, will be to many the most important in the book. It cannot be said to throw new light upon the question, or new life into it. The want of the historical interest is here very evident. The story of the discrepancies and contradictions of the Gospels is exhaustively and acutely retold; but the matter can never be thus settled. It will always be open to the apologist so to marshal his evidence as to break the force of his antagonist's. The question is, indeed, primarily philosophical. If the resurrection be an impossibility, it ceases to be an object of historical discussion; only where its possibility is conceded can historical proof or disproof avail anything. The man who holds it impossible is quite unable either to analyse or weigh the evidence that may be held sufficient by a man who believes in its possibility. And our author suffers, we suspect, from this radical inability. The

"experience" which he invokes so frequently connotes much more than it denotes. It is a term comprehensive of his whole philosophy, and in every such case denial may be due to the sufficiency of a belief rather than the insufficiency of evidence.

The author's statement of the testimony of Paul will not be accepted as either adequate or correct. He says "the whole of his evidence for the resurrection consists in the bare statement that he did see Jesus" (p. 503). And, again, "the evidence is that Paul, writing some twenty years after the supposed miraculous occurrences, states, without detailed information of any kind, and without pretending to have himself been an eyewitness of the phenomena, that he has been told that Jesus was, after his death and burial, seen alive on the occasions mentioned" (p. 496). The first statement concerns his personal testimony, the second the testimony he bears as to the original witnesses; but his evidence cannot be thus exhausted, or even stated. Paul's testimony to the resurrection is—Paul. 1 Cor. xv., 4-8, is significant, not for what it states, but for what it implies. It shows that the man understood the worth of evidence, and held the resurrection to be an event that could not be believed without sufficient proof. Paul was not a man to act without reason; his change was not uncaused; and there is no ground for supposing that the cause succeeded by several years the effect. Without belief in Christ as risen Paul had never been a Christian, and not simply the grounds, but the genesis of his own belief must be discussed in the light of the evidence he specifies for the benefit of others, and in the light of the no less significant testimony he bears to his own prior character, attitude, and history.

On the whole it may be said that our author has too little sympathy with the belief he opposes fairly to appreciate and weigh all the evidence that can be adduced on its behalf. That evidence is not all documentary. The indirect may here indefinitely strengthen the direct testimony, and is necessary to its proper interpretation. The belief in the resurrection, as Baur perceived, created Christianity; and so Christianity in all its parts, and not simply in its oldest literature, is a witness to the reality of the belief. And, of course, the very point historical criticism has to determine is whether the reality of the belief involves the reality of the thing believed. Our author, in his concluding discussion, contributes nothing new towards explaining how so real a belief in what is to him so unreal a thing arose. His design made such a discussion superfluous, and it has not escaped the penalty of a superfluity. The visional hypothesis rests on a theory of Paul's character and constitution which has yet to be proved; and the present volume does not increase either its credibility or its proofs.

Mr. Macan's is a very graceful and scholarly essay. Though it involves various other discussions, doctrinal and evidential, yet its real problem may be said to be—Given a theory of the universe which excludes miracles, how can the belief in the resurrection, and the literature which em-

bodies it, be explained in harmony with the mental and moral sanity of the men who were its creators? It is the problem at which Holsten has so ably toiled, and Mr. Macan works on Holsten's lines. Indeed, there is in English no finer exposition of the visional hypothesis than the one here presented. Mr. Macan has considerable skill in psychological analysis, and writes in a reverent and appreciative spirit. We do not think he has done anything to make the hypothesis more credible, but his essay will interest many were it only as showing how a man who has ceased to believe in the supernatural facts or doctrines of Christianity may seek to maintain his intellect and heart in harmony with the religion of Christ and his apostles. A. M. FAIRBANKS.

By Stream and Sea. By William Senior. (London: Chatto & Windus, 1877.)

A VERY readable and pleasantly-written series of papers is the volume entitled *By Stream and Sea*. In its accordance with the subjects treated of, the title is happy enough; but it bears too strong a resemblance to the one selected by Mr. Francis Francis, of the *Field*, as the heading of a work on angling published three years ago, to escape the remark that it probably owed its adoption to that source. I allude to *By Lake and River*. This, however, is a matter of small moment. The collection of papers under notice has been penned, evidently, with the facile and feathered quill which the followers of the old school hold in favour, and which, to my mind and experience, assists marvellously the free run both of thought and expression during the fervour of composition. The *stylus* in common use nowadays may be convenient for clerical work; no doubt, as a substitute for the goose-quill, it is very economical; but it has not, as yet, I have reason to think, found full favour with literary men; and for a manufacturer of metal pens to throw his handicraft into the market with the stamp of Waverley upon it is surely altogether unwarrantable. Sir Walter Scott never handled, or even saw, the device so named; nor would he have cared in any emergency to substitute it for the flexible and inspiring plume plucked from the wing of the *anser communis*. *By Stream and Sea*, as I have said, is a very pleasantly written volume. The style and composition are winning and scholarly. There is too much display, perhaps, of the author's acquaintance with beaten territory, and an over-larding of its pages with commonplace quotations, the effect of which, in the latter case, is to justify the reader in his inclination to skip over a good deal of what Mr. Senior possibly may consider is rendered attractive through its blendings with his own cast of thought, or with its bearing upon the subject under treatment. This is a practice too much indulged in by authors in the present day. It has the effect of weakening their authority not a little; and at the same time has a tendency to raise the question as to the aptness and good taste of such interpolations. Mr. Senior's volume, however, is not by any means a pretentious one; nor is it, we are led to think, the production of a man who careth to make profit of his brain-

work. With the enthusiastic angler whose tents are pitched in and about London *By Stream and Sea* is sure to find favour. The peaceful wielders of the wand have of late years become quite a host of themselves, more powerful in numbers than the body militant, and as ready, should occasion require, to do service in defence of their country—a true test of their attachment to which is the regard, approaching reverence, paid by them to its rivers.

In relation to the "Stream," the author of these sketches has simply taken up a new view-point from which to contemplate and dwell on the amenities and piscatorial aptitudes of a limited range of rivers—a range the greater portion of which has been made familiar to us through the charmed and charming pens of Isaak Walton, of Cotton and Venables, the patriarchs of the fraternity. Its repute also has been enlarged by the experiences of such men as Paley, Hoffland, Sir Humphrey Davy, and Charles Kingsley—a range, in fact, which, though limited in its area, has become fertilised under influences and circumstances to such an extent that to exhaust altogether the rich and ever-varying resources, not to talk of associations, afforded by it to our piscatorial literature is next thing to impossible.

There can be no question, judging from the contents of these so-styled miscellaneous papers, that Mr. Senior is a practical angler and one of long experience—versed thoroughly in the mysteries of the art so far as they appertain to the rivers and meres in the South of England. He has prudently, I think, abstained from a display of practical knowledge, and from the encumbering of his book with technicalities and jargon concerning tackle, &c., which matters are appropriate enough to a treatise, while in a series of sketches, like that under notice, they are out of place and sympathy with the general aim and tenor.

Part II. of Mr. Senior's volume, entitled "Notes between England and Australia," is not quite so racily expressed, nor in its planning and purpose so carefully prepared and set forth, as are the text and matter in relation to it of the primary section. Beaten ground has been traversed in both cases; but in the latter more hurriedly and less enthusiastically, with a want, as it were, of devotion and poetic fervour. Still the author shows himself not altogether out of his element, and the interest of the entire production is creditably sustained in its closing pages. There is the spirit of a genuine angler prevailing throughout the book, of the veritable "Senior Wrangler," if I am at liberty to apply the hackneyed designation without giving offence; and, as one of the fraternity, I add my wishes to those of the author's personal friends for its success.

THOMAS TOD STODDART.

DR. W. C. BENNETT'S *Songs for Sailors* are being set by Mr. J. L. Hutton, the well-known ballad-composer. They will appear shortly as *The Modern Dibdin*, and will consist of forty from the published volumes, and ten manuscript songs. The publishers are Messrs. Novello, Ewer and Co., who have purchased from Dr. Bennett the sole right of using these Sea Songs for musical purposes from this time.

NEW NOVELS.

Virginia, a Roman Sketch. (London: R. Bentley & Son, 1877.)

Through Hardships to Lordships. By Flora Eaton. (London: Samuel Tinsley, 1877.)

Noble by Heritage. By G. F. Pardon. (London: Tinsley Brothers, 1877.)

Blue Roses; or, Helen Malinofka's Marriage. By the Author of "Vera." Two Volumes. (London: Henry S. King & Co., 1877.)

The Burthen of Reuben. By Mrs. Randolph. Three Volumes. (London: Hurst & Blackett, 1877.)

Virginia is a graceful little story of an English sculptor's life in Rome, as conditioned not merely by his art, but by the friendship which has grown up from the childhood of the heroine, his opposite neighbour in the dilapidated palazzo of a yet more dilapidated noble family. The texture of the book is very slight; but it is fresh and pleasing throughout, and recalls not infrequently the style of Miss Thackeray's books, only that, if it fall short of her writing in artistic finish, as must be conceded, it takes a more cheerful view of life, and is free—though having its tragic elements—from that somewhat mannered melancholy which she permits to be recurrently prominent in one story after another. The illustrations, of which there are four, are etchings, not woodcuts or line engravings, an innovation which is welcome, even though the execution is not of the highest kind.

Miss Eaton might have made a very tolerable book if it were not for two drawbacks. In the first place, she cannot write English, and, in the next, she cannot put a story together. There is a perfect plethora of courtship and marriage under thrilling circumstances in her tale—indeed, the chief heroine gets married twice before she is twenty, once to the heir-apparent to a peerage, and then to an actual peer, himself under age—but the incidents do not blend into a plot, and there are numerous fragmentary and anecdotic insertions which do not help the narrative forward, appearing to be pulled in by head and shoulders merely to give a semblance of vivacity to the dialogue. But the desired effect is not really produced, nor does the schoolboy and subaltern slang which is freely introduced mend matters. There is no harm in the story at all beyond general silliness, which, moreover, is the silliness of youth and inexperience, and not incurable. But when a young lady has so little regard to probability as to bring us into a Gothic mansion, dated 1328, wherein the banqueting-hall is a hundred feet high—that is to say, as lofty as the choir of St. Paul's, and within a foot of Westminster Abbey—she obviously needs a little preliminary training before coming forward in print as an author.

Noble by Heritage reads precisely as if it were written for the *feuilleton* of the *London Journal* or the *Family Herald*, for it bears no resemblance whatever to real life, and the writer stumbles almost as hopelessly over the nobiliary styles used in this country as if he were a Frenchman. It is not easy to give a clue to the melodramatic plot, which is partly made up of the machinations of a dishonest firm of solicitors to enrich them-

selves by fraudulently raising money on deeds belonging to a client, and partly of the discovery that a family named Coe, of very mediocre position and circumstances, are really—as their head always maintained—noble scions of a Norman De Caux, and entitled to rank and fortune. It is not easy to say whether the law or the genealogy is the more wonderful, or what either has to do with the actual course of the story. The reader will be most likely to think all three on a level with the brilliant invention and wit displayed in coining such names as the Duchess of Dubblechyn, Baron de Bylyards, and the Hon. Potter Palail. Mr. Pardon is not above negotiating a loan, and adds to this list the names of Deuceace, borrowed from Thackeray, and Lord Nozoo, taken from Dickens's *Martin Chuzzlewit*—whence he has also conveyed the incident of an arrested criminal poisoning himself with prussic acid in a cab. He is under the impression that an earl's daughter, married to a baronet, may be styled "Lady Dereham," and that a baronetcy, together with an estate, can be kept in abeyance for seven generations, and then descend to a gentleman whose father is still alive, but excluded by the terms of his remote ancestor's eccentric settlement of his property. There is a lunatic asylum brought in, which may be fathered either on Cockton's *Valentine Vox* or on Mr. Charles Reade's *Hard Cash*, but neither would care to acknowledge the bantling.

It is a relief to turn from such inartistic productions as those of Miss Eaton and Mr. Pardon—not yet, we fear, what Shakspeare calls a "remorseful pardon"—to the delicate finish of *Blue Roses*, which belongs to a wholly different sphere of literature, and differs from them as Mr. Tennyson differs from Mr. Tupper, or *Lear* from a "penny awful." The quaint title of the book, suggestively carried out in the binding, is borrowed from a phrase of Alphonse Karr, coined by him to symbolise the impossible ideals of life; and the special Blue Rose of Helen Malinofka is the hope of finding perfect happiness in a marriage based on sudden preference alone, and proving hopelessly ill-assorted, from the collision of a man's coarse, selfish, and pitiless nature with a high-wrought, sensitive, impassioned, and headstrong woman. The most noticeable matter in the critic's eye, however, is less the psychological skill with which the conflict of characters and the results of strife are drawn than the singular gift of ethnological sympathy which the author displays here as in her former writings. As in the *Hôtel du Petit St. Jean* she drew with truth and felicity a high type of the French devotee, and as she lighted up for us in *Vera* some of the better aspects of the Russian temperament, so here with even more vigour of portraiture and keenness of insight she describes the Polish national character, and that in several types, albeit the heroine is by far the most fully wrought out. The story, though but episodically localised in Poland and Lithuania, and chiefly distributed through Germany, Devonshire, and Paris, is concerned throughout with the abortive Polish insurrection of 1863, hopeless from the first, but none the less sympathised with

and sorrowed over by lovers of freedom here, who know by what cruel wrongs it was forced on the unhappy patriots. What is perhaps more worthy of remark than even the generous indignation with which these wrongs are set down is the underlying conviction that even if the revolt had succeeded, the Poles, from their racial peculiarities, are not a people in whose hands liberty would fare well. Poland was a tyrant in her day of power, an anarchist in that of her decay, and, despite a few great episodes like that of King John III., her history, when studied, is only too apt to cool the pity which her present woes excite, and it is just this knowledge which the writer appears to possess. The English scenes are extremely good, and the sketches of county society in Devonshire, though very slight, are effective, while the tragedy of the volume is made bearable by the commingling of two streams of thought which but rarely blend, at least in the writings of women—sincere and cheerful devotion, and gentle, lambent humour—the one being free from goodness and the other from cynicism.

The Burthen of Reuben, despite the allusive affectation of its title, which is intended to point out the instability of one of its leading characters, is a story very much above the average novel of the season. It is written in clear, flowing English, and with a general evenness of execution which connotes painstaking quite as much as capacity. The plot is very cleverly handled, though with no special intricacy or novelty, and every character which the author lifts out of mere outline is firmly drawn and tellingly coloured. Harold Raby, the leading young man of the book, is a study from the same type as the Richard Carstone of *Bleak House*, but is more life-like, more subtly wrought, and less of a stage caricature than Dickens's creation. There are several of the company who have nearly as much to do with working out the story as Harold, and who, though less elaborated, are quite as individualised. The women are naturally better done than the men, and Phoebe Verinder, Janet Ross, and even Eleanor Raby, though a much slighter and more conventional portrait than the two former, are all more than creditably executed. Mr. Raby the elder has been drawn so often that there is little new to be got out of him or his wife, another stock character with novelists, but all is in keeping, and converges to the ends of the story, which may be heartily recommended for its cleverness, good breeding, and general tone of culture.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

Essay on the Commercial Principles applicable to Contracts for the Hire of Land. By the Duke of Argyll. (Published for the Cobden Club by Cassell, Petter and Galpin.) This essay affords an example of the curious cross divisions among political parties at the present time. On the Eastern Question the Duke of Argyll sides with the extreme left of the Liberal Party, while his principles on the landlord and tenant question are in harmony with those of the strictest sect of the Whigs, who on such subjects are among the strictest Conservatives. Looking at the Duke's argument from a purely critical point of view

one may observe that historical enquiry into the early forms of landed property and rural economy is not so irrelevant to the question of modern policy as he assumes. Indeed, after dismissing all such enquiries with something like contempt, the Duke himself proceeds to appeal to history, arguing that its lesson is that the progress of society and of civilisation has evolved the modern system of tenancy from the ancient joint-ownership and joint-cultivation of land by village communities; an argument from history which is really a strong one against communistic theories. But historical investigation may teach some other lessons. It may show that the tendency of the law of advancing society has been in the direction of increased legal protection to tenant-farmers. The history of the law of tenure is, in point of fact, the history of successive interpositions of Courts of Justice to give security to the cultivators of the soil, who originally were regarded as the servants or serfs of the lord, and as holding their farms at his will. Looking, too, at the matter as one of pure economic principle, landed property in this country is held under some peculiar conditions which have not unfairly been said to take it in some degree out of the ordinary region of commercial contract to which the maxim of *laissez faire* applies. A landlord runs no risk of being driven out of the field by competition like an ordinary trader, and pecuniary interest is seldom his sole interest, often not his dominant interest, in his dealings. The fact that yearly holdings prevail throughout the greater part of England affords palpable evidence that freedom of contract does not necessarily result in the arrangements most for the advantage of farming or of the public. There is, nevertheless, a weakness in the position of the farmer in England as a claimant for legislative protection. Unlike the Irish farmers, who were almost the Irish nation, the English farmers are comparatively few, and are, moreover, for the most part less popular with the agricultural labourer, who may soon have the casting-vote on the question, than the landlords. Apart from all such controversies, the Duke of Argyll's essay contains instructive matter. Students of the early history of society and of its survivals will read with interest that the Duke is himself the owner of a farm which, within his memory, was cultivated by eighteen tenants, each of whom had sometimes more than a hundred separate bits of land, which changed hands by lot every year; eighty-six acres being in this way cut up into above 2,000 fragments, many of which were only large enough to grow a single "stook" of corn. Another fact mentioned by the Duke in relation to farmers generally in Great Britain—namely, that "a very large number keep no books"—deserves the attention of economists who follow the old assumption that so accurate a knowledge of the gains of different occupations is possessed by the persons engaged in each that an equality of profits is the result. If the majority of the persons engaged in one of the principal occupations keep no regular accounts, they have not even the means of knowing exactly what their own profits are.

Goethe; Vorlesungen gehalten an der Kgl. Universität zu Berlin von Hermann Grimm. (Berlin: Bessersche Buchhandlung.) Dr. Hermann Grimm has been giving a course of lectures on Goethe (at the University of Berlin; winter term 1874-75), a somewhat enlarged account of which in two handsome volumes is now before us. The book does not call for detailed criticism. It has not been the author's intention to write a Life of Goethe, and the biographical part of his work contains little that is new. Of the poet's last years especially almost nothing is said. We should have liked to hear of Minna Herzlieb, to whom some of the sonnets were addressed, or of Marianne Willemer, who inspired the more than sexagenarian with one of his most impassioned creations, "Suleika." Much has been recently discovered with regard to this most interesting period of Goethe's life, and no living author would

be more eminently competent to speak of it than Dr. Grimm. But he is persistently silent on the subject. By far the most valuable portion of the book is the analysis, critical and explanatory, of Goethe's chief works. It must, of course, be borne in mind that Dr. Grimm, by education, personal bias, and family ties, is connected with a group of writers with whom Goethe-worship is an established creed. But, in spite of the uniformly affirmative tone of his criticism, his remarks bear witness of a highly-refined taste and of a thorough knowledge of the subject. As a guide through the philosophical intricacies of Goethe's works, Dr. Grimm will be invaluable to the English reader. His bibliographical and historical data in reference to the immediate subject may also be accepted without hesitation. His statements, however, with regard especially to foreign subjects ought to be received with some caution. We fail, for instance, to perceive the slightest affinity between the sober pietism of Fraulein van Klettenberg, the saintly ideal of Goethe's youth, and the crude superstitions of English and American spiritualists (vol. i., p. 49). Neither did we think it possible that anyone but a religious fanatic could class Rousseau among "atheists" (vol. i., p. 208). *The Vicar of Wakefield* Dr. Grimm superciliously classes among books from which children learn the rudiments of English. We strongly recommend him to read Goldsmith's great work once more. In that case he will learn that Mr. Burchell is not "the seducer of one of the daughters" (vol. i., p. 76). These are, of course, defects of minor importance. But altogether we regret that the author, instead of reproducing a series of more or less superficial discourses, has not done what nobody else would be able to do better than he—that is, to write a thorough and scholarly work on Goethe's life, more interesting than Schäfer, and Döring, and Düntzer, and other ponderous Germans, and perhaps of somewhat wider and deeper import than Mr. Lewes's charming book.

Fables, &c., from the Hungarian, by E. D. Butler, of the British Museum (Haughton and Co.), is a little book, indeed a very little book, but interesting as suggesting a hope that the Museum still continues to Hungarian literature the enlightened patronage which distinguished it in the time of the late Mr. Thomas Watts. Although literature proper is at a rather low ebb in Hungary at present, publications of great interest in the fields both of Hungarian philology and of Hungarian history are continually brought out under the direction of the Hungarian Academy. The little book contains versions, not only in English but also in German, of a few of Fáy's prose fables, and a translation in English verse of one of the younger Kisfaludy's lyrics. Mr. Butler also gives us a successful translation into easy and idiomatic Hungarian of a short German story.

A Lecture on the Treaty Relations of Russia and Turkey from 1774 to 1853, delivered at Oxford April 28, 1877. By Thomas Erskine Holland, D.C.L., Professor of International Law and Diplomacy; with an Appendix of Treaties. (Macmillan.) Caviare to the general, but very interesting and useful to those who make a study, as a profession, of politics. Prof. Holland analyses, more or less minutely, the Russo-Turkish treaties of Kuchuk Kainárjeh, Jassy, Bucharest, Ackerman and Adrianople, a series of which the first is considered the text upon which the other four are but commentaries. But his methodical list, extending over the eighty years noted, contains also treaties of alliance and commerce, acts, conventions, and protocols, which increase the number of State papers from five to twenty-five. Following this, in the Appendix, is the full text of the Kainárjeh treaty "from an impression published in French at St. Petersburg 1775," and, most important to the illustration of his argument, the "General Treaty of Paris of March 30, 1856 (as modified by the Treaty of London of March 13,

1871);" with conventions annexed to the latter. The professed object of the writer in giving distinctness to this phase of the Eastern Question may be judged by an extract of his concluding words:—

"The programme of the Kutschouc-Kainardji, perseveringly pursued throughout the subsequent Treaties, was—the gradual advance of Russian territory at the expense of Turkey, and the assumption by Russia of a special protectorate of the Christian vassal States of the Porte. The programme of Paris was—the integrity of the Ottoman Empire; the negation of the right of any one Power to exercise a special protectorate over the Christian subjects of the Porte; and the substitution, for any such protectorate, of the collective guarantee of all the Powers (Arts. 22, 28). The development of the programme of Kainardji was checked by European jealousy of Russian ambition. The development of the programme of Paris has been, in its turn, arrested by Russia's impatience with the merely co-ordinate position assigned to her in the councils of Europe."

But the retrospect of these treaties should not be held a purely historical study. Just as public opinion at the present day is expressed or swayed by press leaders and press arguments, so must the politics of the past be regarded in connexion with those journals which represent the prevalent feeling of the particular periods reviewed. And it is only fair to Russia to recall the fact that while she was engaged on the treaty of Kainárjeh in 1774 the organs of British sentiment proclaimed in no measured terms that the Empress Catherine had honourably and gloriously conducted and concluded a war which involved in its operations not only Europe but Asia. Moreover, when the treaty had been signed and ratified, admiration of Russian progress found expression in a strain of even higher laudation; and as to the increase and improvement of the Russian naval force, tending to the advancement of the Empire into the first class of commercial and maritime Powers, these also were matters of apparent congratulation to England.

The Select Dramatic Works of John Dryden. Edited by James Lockwood Seton. (Hamilton and Adams.) This volume can hardly be said to fulfil the promise of its title-page, for the contents of it reach the absolute minimum of select works, only two being selected. These are *All for Love*, or *The World well Lost*, reprinted from the quarto of 1678, and *Don Sebastian*, from that of 1690. These tragedies, it is true, are excellently written, and each holds a prominent place in a distinct epoch of Dryden's career. *All for Love* is the culminating point of his first great productive period; following *Aurungzebe*, it is the first tragedy in which he abandoned his "long-loved mistress, Rhyme." That it was copied somewhat closely from Shakspeare need not greatly interfere with our enjoyment of its solid merits. *Don Sebastian*, however, is a more original and substantial work; the successes of Otway and Lee had had their effect in modifying the style of Dryden, and his manner was now more thoroughly that of his age. He had rested, too, for nine years without writing any play, except his brief share in Lee's *Duke of Guise*, and he came fresh to welcome work. *Don Sebastian* was the earliest of the group of his four last plays. Mr. Seton does not give any critical or bibliographical notes, but simply reprints. We have chosen to believe that he has had the original quartos before him, but there will perhaps be sceptics found harsh enough to think that he has simply made use of Sir Walter Scott's edition. In any case his volume is not unwelcome.

NOTES AND NEWS.

THE Rev. Thomas Fowler, M.A., Professor of Logic at Oxford, is engaged upon a new edition of the *Novum Organum* of Bacon.

M. EMILE ZOLA, whose repulsive but powerful and discerning novel of Paris working-class life—

L'Assommoir—is still the talk of the town, and has sold, it is believed, to the extent of some thirty thousand copies, writes a weekly *feuilleton* in the *Bien Public*, and in his last, *à propos* of the statue of George Sand, he institutes comparisons between the positions taken by that writer and Balzac. It is interesting, though not, indeed, strange, that so uncompromising a realist as the author of *L'Assommoir* should rate Balzac much above the idyllic writer of *Le Berri*. But he goes far; and, after the expression of his passionate admiration for the immense analyst whose work and style he has in some sense followed, he takes up a phrase used by George Sand in her last hours, "J'ai trop bu la vie." "George Sand, according to me," says the new prominent novelist, "always passed life by. She only exhausted herself in her own imagination. Her existence was a continual journey to the ideal. She did not drink too deeply of 'life,' but of dreams."

WE have received the first two numbers of *The Popular Monthly Law Tracts*, edited by James Ball (C. Jaques). The May number is on "Copyright," and the June number on "Libel," both being written by the editor himself. Each pamphlet occupies about sixteen pages, into which is condensed a brief exposition of the present state of the law with regard to the subject matter. It is evident that some pains have been taken to carry the cases down to the present year. On the whole, amateur authors desirous of protecting their literary property and of avoiding lawsuits might do worse than expend the sum of one shilling on the purchase of these two little tracts. We cannot admit with the editor that the subjects treated of are "not always the best known to practitioners, by reason of their infrequent occurrence;" nor should we recommend law-students to dispense with the perusal of more elaborate text-books.

PROF. ROLLESTON has issued in a pamphlet form the substance of the speech he delivered in Congregation at Oxford, on the occasion of the promulgation of the statutes relating to "Indian Subjects." His arguments, when cast into a written shape, are of a somewhat broken character, and they abound with controversial allusions not easy to follow. They fall under two general heads—the implied destruction of the long vacation, and the impropriety of establishing teachers of such "illiterate vernaculars" as Tamil and Telegu. On the first point his position is very strong, especially when fortified by the personal experience of one who knows as well as any how to turn to good use his rare intervals of learned leisure. His opposition on the second ground requires to be qualified by his own admission (added in a footnote) that he inclines to think it would be right for the University to found "a Professorship of the Dravidian languages and their Comparative Philology." The difference between this suggestion and the proposals of the Hebdomadal Council illustrates the alternative methods by which the University can make advances to the Secretary of State for India, and bid for the monopoly of training candidates for the Indian Civil Service.

THE first number of the new quarterly *Pennsylvanian Magazine of History and Biography* has appeared. Among its contents is an article on Edward Whalley, the regicide, for the following abstract of which we are indebted to the *Nation*:—

"After pointing out our ignorance of the date and circumstances attending the death of Whalley, and the weakness of the arguments on which rests the common belief that he died between 1674 and 1676, and lies buried in Newhaven, Mr. Robins advances the opinion that it was Whalley who left Hadley in 1680 and journeyed West and South as far as Virginia—tradition saying merely on this point that one of the judges did so, and never returned. He then introduces a document written by one of his ancestors on the eastern shore of Maryland, in 1769, who claims Edward Whalley, otherwise 'Edward Middle-

ton,' as his ancestor, states that the regicide came to Virginia in 1681, and thence 'travelled up to ye province of Maryland,' and settled on the Atlantic side of the eastern shore, bringing his family thither about 1687, 'in ye name of Edward Middleton,' the last being his wife's maiden name. After the Revolution of 1688 he threw off his disguise, and had his lands patented in his own name. He became blind many years before his death, which occurred in 1718, when he was 103 years old. Thomas Robins, '3rd of ye name,' and the authority for these statements, adds a pious regret that his ancestor 'had not received yt due to him,' viz., the scaffold, and ends with a 'vivat rex,' July 8, 1769. We are next shown, from the will-records of Worcester Co., Maryland, the will of Edward Wale, dated April 21, 1718, and agreeing, as to the names of his children, with Thomas Robins's account of them. That Edward Wale signed his last testament with his mark would be explained, we suppose, by his blindness."

MR. J. C. McCOAN, late editor of *The Levant Herald*, is now engaged in writing a new work on Modern Egypt, which will shortly be published by Messrs. Cassell, Petter and Galpin, under the title of *Egypt as it Is*.

MESSRS. DALDY, ISBISTER AND Co. will publish immediately a tragedy, in six acts, by the Hon. Roden Noel, entitled *The House of Ravensburg*. The scene is laid partly in England and partly in Switzerland; the period is early in the fifteenth century.

It is now finally determined that the Conference of Librarians shall be held on October 2, 3, 4, and 5. Mr. Winter Jones has consented to deliver an inaugural address, and to allow himself to be put in nomination for the office of President. The organising committee have asked the London Institution to grant them its large lecture-theatre for the sittings of the Conference, and its library for an exhibition of catalogues and library appliances. There is little doubt that both requests will be acceded to.

THE coming volumes of *The London Series of English Classics* (under the general editorship of Messrs. Hales and Jerram) are Marlowe's *Doctor Faustus*, by Dr. Wagner, of Hamburg; *Every Man in his Humour*, by Mr. Wheatley; and *Paradise Regained*, by Mr. Jerram.

MR. HALES is preparing a second edition of his Milton's *Areopagitica*, published by the Clarendon Press.

DR. PHIPSON's recent work, *Familiar Letters on Some Mysteries of Nature*, in which he discusses the origin and nature of Will-o'-the-Wisp, Electric Fogs, Phosphorescence, Aërolites, Earthquakes, &c., is being translated into French by the Abbé de Morangies. We learn that a German translation is also in contemplation. The French edition will be revised by the author.

To the forthcoming number of the *New Quarterly* Dr. Franz Hueffer will contribute a paper on Schopenhauer, dealing chiefly with the "Parerga and Paralipomena." The same number will contain an article by Mr. Richard Jefferies upon "The Future of Country Society."

MESSRS. REEVE AND Co. will shortly publish *A Handbook of the Freshwater Fishes of India*, by Captain R. Beavan; *The Flora of Mauritius and of the Seychelles*, by Mr. J. G. Baker; the third volume of Professor Oliver's *Flora of Tropical Africa*; and the seventh and final volume of Mr. Benthams's *Flora Australiensis*.

THE *Vyestnik Evropy* (Messenger of Europe) contains a long and valuable article by Yuri Rossel, on "The Agrarian Question and its Chief Problems," founded upon Prince Vasilchikof's recent work on *Agriculture and Land-Tenure in Russia and other European Countries*; an account of the Montenegrin Hayduks of a hundred years ago, by A. Pypine, with the romantic story of the life of one of their number, Stanislas Sovitsky, extracted and translated from a work by the Dalmatian writer, G. Lovrich; a long essay by V.

Petersen on "Technicality and Technicians;" the first of a series of articles on "Augustus and the Foundation of the Roman Empire," dealing with the French historians who have written about Augustus; an extract from Mr. Trollope's *Prime Minister*, under the title of "An Episode in the Life of a Minister;" and an interesting article on the Russian theatre, with special reference to the recent performances of Ernesto Rossi.

PROFESSOR THOLUCK, well known in England by his peculiar combination of Evangelical fervour and modern, though not over-critical, scholarship, died at Halle on June 9, 1877, in his seventy-eighth year. His early studies were Oriental and theological, and when in 1819 the celebrated De Wette was dismissed from his professorship at Berlin for writing a friendly letter to the mother of the assassin-student Sand, the youthful Tholuck was appointed to succeed him. Tholuck was at this time already an ex-rationalist; he himself traced his conversion to the Christian poet, Matthias Claudius, of Hamburg. His progress was now facilitated by the judicious advice of the ex-Jew Neander. In 1822, Tholuck publicly confessed his orthodoxy by the publication of *Die wahre Weihe des Zweiflers*, in opposition to De Wette's striking *Tendenz-roman*, entitled *Theodor, oder des Zweiflers Weihe*. Several commentaries, chiefly on the New Testament, bore witness to his exegetical abilities; that on the Romans may be specially mentioned. These have been mostly translated, as also has his popular work on the Psalms, which, however, has but slight pretensions to scholarship. His devotion to his pupils is well-known; the high-toned character of the man is worthy of high admiration. He was also a considerable preacher.

THE death is announced at Christiania, on the 12th instant, of Ludvig Kristensen Daa, for many years Professor of History at the Norwegian University and a distinguished writer. He was born at Saltdalen, August 19, 1809. As a political writer he was certainly the most original that Norway has produced; his style was incisive and rapid, and his pamphlets, in which the past history of the country was used to point a modern moral, had a wide influence. This influence was, perhaps, at its height when Daa started, in 1840, his famous journal *Granskeren*; this paper, almost entirely written by himself, continued to appear for two years, and takes an important place in the political literature of Norway. Prof. Daa, throughout his life, was an ardent admirer of England and English habits of thought. The death is also announced of the Swedish theologian, Prof. C. A. Hultkrantz, at Upsala, on the 11th inst.

PROF. J. J. SYLVESTER, F.R.S., who some months ago accepted the mathematical professorship at the Johns Hopkins University, in Baltimore, U.S., is at present in London, and will remain several months in Europe. He has been for some time engaged in pursuing some very abstruse investigations into the "Covariants and Invariants" of those algebraic forms which have been named *Quantics* by Prof. Cayley.

MISS MARY CARPENTER died on the 15th inst., at Red Lodge Reformatory, Bristol, the home which she had herself established and of which she was the presiding genius. Her labours on behalf of prison discipline, and especially of the proper treatment of juvenile offenders, are too well known and appreciated to need special mention. Her visits to India in the hope of extending the benefits of European education to her own sex in that country were the sowing of seed in a barren and unpromising soil, which may, nevertheless, come to be looked back to at a future day as the beginning of better things.

MR. STANFORD comes just in time for the expected crossing of the Danube with a large-scale map of the seat of war in Europe. By omitting all the territory north of Bucharest and south of

Philippopolis, he is able to give details which larger maps are forced to omit. The larger roads are clearly marked in red, which is a great assistance to the eye. He also sends us a bird's-eye view from Kurdistan of the seat of war in Asia and in Europe, which will serve to convey some idea of the difficulties by which military operations in these regions are beset.

ON Monday week Messrs. Sotheby, Wilkinson and Hodge sold a manuscript volume of nearly 500 pages, in the autograph of John Locke—a collection of essays with dedicatory letter to the Countess of Shaftesbury—for 42*l.* Among the other manuscripts sold were a *Psalterium cum Symbolo S. Athanasii, Litania, &c.*, of the twelfth century, 93*l.*; and a like one of the fourteenth century, 50*l.* The chief books sold were: John Taylor, the water-poet's, works, all in one vol., published in 1630, 21*l.*; Hakluyt's *Early Voyages, &c.*, 1809, 16*l.*; John Marston's *Metamorphosis of Pigmalion's Image*, 1598, suppressed by Abp. Whitgift, 6*l.* 7*s.* 6*d.*; John Marston's *Scurge of Villanie*, 5*l.* 2*s.* 6*d.*; Douce's *Illustrations of Shakspeare*, 7*l.* 17*s.* 6*d.*; and Eytton's *Antiquities of Shropshire*, 20*l.* 10*s.* The whole day's sale realised 935*l.* 6*s.* 6*d.*

THE *Deutsche Rundschau* for June contains the beginning of an interesting autobiography of Schirmer, the Düsseldorf landscape-painter, which deals with his early struggles as a student at Düsseldorf, 1825–1828. There is also an article by Herr Ebert on the literary movement in the time of Charles the Great, which gives a careful *résumé* of the subject. Herr Spitta points out historically the chief features of Mohammedan civilisation in the East, and the causes of its downfall. Prof. Meyer writes an able article on the linguistic position of modern Greek, in which he pleads for a fuller recognition of its claims to attention on the part of philologists, who, he thinks, have treated it with undue scorn. Prof. Max Müller contributes an appreciative notice of Charles Kingsley, in which he brings out for German readers the way in which English society admits a man of Kingsley's disinterestedness and courtesy to become a real social power. The most original article, however, is by Herr von Holtzendorff on the "Aesthetic Aspect of Law." He draws out the artistic conception of law prevalent in the ancient world, and traces its re-appearance at various times in the development of modern legal systems; he approves of all legal forms which are impressive in themselves, and have an origin in the past; barristers' wigs in England and the rest of our legal formalities are mentioned by him with the greatest respect, and he advocates the building of magnificent law-courts as a means of popular education by affording a symbol of the glory and majesty of law.

A TRACT on "The Way to the Higher Vocational-Education of Women, and the Teaching in the Universities," contains strong criticisms on the pedagogic and personal conditions of the Berlin University. According to accounts likely to be more or less true, and quite consistent with what has long been known of the feelings of Dr. Dühring's higher colleagues, the philosophical faculty of the University has appealed to the Ministry of Public Instruction to deprive this presumptuous critic of his place and privileges. According to what we have seen, in intermittent glimpses of works whose external literary form is repulsive, if not insufferable, Dühring's controversial manners would be thought highly impertinent in this country. Perhaps he merits the sentence on Schopenhauer, "an Grobheit hat ihn keiner übertroffen, kein Philosoph, kein Theolog, ja nicht einmal ein Philolog." But he is hardly so exceptional an offender that the attempt to quench his arid, though powerful, contributions to scientific heterodoxy is advisable in a great academic institution. If, as is alleged, Prof. Helmholtz is at once accuser and judge, the peculiarities of the case would be aggravated. The Dühring

affair is in the hands of Dr. Falk. Noteworthy is the fact that Dühring's mathematical treatise gained the Benecke prize at Jena, and that Benecke was turned out of his Chair for not being orthodox on the Plurality of Being, or, perhaps, for his backslidings towards Monadology. The end was that he drowned himself. Too many important German controversies in literature, science, and art, have been carried on in the Martin-Marprelate style. Baur and Ewald, especially the latter, indulged in gross insolence towards each other; Zöllner and Haeckel have resolutely stuck to offensive language; Wagner called twenty-four German Kapellmeisters hyaenas, and one of his admirers has been able to compile a lexicon of the insults addressed to the Art and Artist of the Future. Dr. Dühring is incriminated for three offences, one of which is that in a new edition of his *History of the Principles of Mechanics* he has maintained that the mechanical theory of heat, as it now stands, is the discovery of Mayer, and not of Helmholtz.

DR. CHARLES H. S. DAVIS, of Meriden, Connecticut, intends to issue, about January 1, 1878, the first number of a journal devoted to Sacred and Classical Philology, to be edited by members of the American Philological Association.

FOR the new Principalship of University College, Bristol, there are above thirty candidates, comprising some men well known in science and literature.

MESSRS. RIVINGTON will issue next week a work by the Rev. C. F. Lowder, Vicar of St. Peter's, London Docks, entitled *Twenty-one Years in St. George's Mission*.

LADY W. STIRLING-MAXWELL.

LADY W. STIRLING-MAXWELL, longer known as the Hon. Mrs. Norton, died on Friday, the 15th instant, at 10 Upper Grosvenor Street, London. Born in 1808, she was one of the three beautiful daughters of Mr. Thomas Sheridan, granddaughters of the famous Richard Brinsley Sheridan, who died in 1816. When she was nineteen years old, Miss Sheridan became the wife of the Hon. Mr. Norton, brother and heir-presumptive of Lord Grantley. Mr. Norton died in 1875; and in last March the marriage of Sir William Stirling-Maxwell to the Hon. Mrs. Norton was celebrated by special licence at her own residence in London, she being at the time in ill-health and unable to leave her house. There are few women left among us round whose names so many literary memories cling. She was the contemporary of "L. E. L.," whose pale star set almost before her own had risen; also of Harriet Martineau, whose vigorous career she watched to its close. The beautiful life of Elizabeth Browning was compassed wholly by her longer one; so were the lives of Charlotte Brontë, Thackeray, Dickens, Mrs. Gaskell, Kingsley, and others of our poets and story-tellers. Her beauty and genius, and personal fascinations, have been the theme of society for nearly half a century. From her merest girlhood she showed a fine inherited faculty for literature, and wrote plays for performance in her own home. Her *Sorrows of Rosalie* appeared in 1829, immediately after her marriage; and this was followed in 1840 by *The Dream*, and other Poems; in 1846 by the *Child of the Islands*; by Aunt Carry's *Ballads for Children* in 1848; and by the *Lady of La Garaye* in 1861. The "Dedication" of this poem to the Marquis of Lansdowne is extremely well written, in perfect taste, and with some touching references to her own saddened life. She also wrote several novels, the latest of which, a beautiful story called "Old Sir Douglas," appeared in *Macmillan* in 1868. Much of the Sheridan genius may be discovered in all that Lady Stirling-Maxwell wrote. The *Child of the Islands* was written in the maturity of her youth and beauty. Under guise of a Birthday Ode to the Prince of

Wales, it conveyed a tender appeal to the rich to consider the sufferings of the poor, and more especially of poor children. The subject was at that date a new and important one in politics. The Factory Bill had done something to better the condition of children, but they were still put to brutal uses in mines, and subject to solitary confinement in prisons; and Mrs. Norton's verses, and still more the prose "Notes" she appended to them, show her to have been in close and womanly sympathy with this kind of human misery. Here and there, too, in the same poem, is heard the true ring of poetic music; as when she recalls some happy hour,

"In meadow walks and lovely loitering lanes;"
or in this still prettier line, remembering a scene among Scottish hills loved in her girlhood—

"Still gleams my lone lake's unforgotten blue."

As famous as any of her more extensive works are some of her lyrics, set to music by popular composers. How often have tears started in response to her ballad—

"Love not! Love not! the thing you love may die!"

And who does not know her rich half-Moorish melodies set by herself to her own words? How few men or women have succeeded in producing a really popular song—one so simple and attractive as to be heard all over the land, in the hush of lighted drawing-rooms and on hand-organs in dull London streets. This triumph has been hers, and it will be remembered now that she is gone.

ROSALINE ORME MASSON.

NOTES OF TRAVEL.

AN interesting communication has been received by the Minister of Foreign Affairs at Buenos Ayres from the well-known Argentine explorer and naturalist, F. P. Moreno, dated from Punta Arenas on April 14. A short time ago we referred to his arrival at the mouth of the Santa Cruz river, in Southern Patagonia. Failing to find means of transport there, since the Indians had moved westward, he followed their trail along a small tributary of the Santa Cruz, which he identifies as the Rio Chalia, mentioned in Viedma's Diary, for a distance of ninety miles, to a district named Shegueri, whence the snow-clad peaks of the Cordillera of the Andes could be distinctly seen. Having obtained three horses from these friendly Tehuelches, he returned to the mouth of the Santa Cruz, and set out to explore its course upward. The expedition included the leader, with Sub-Lieutenant Carlos M. Moyano, three sailors to manage the boat, and a man and boy to take charge of the horses. At this time the river was rising rapidly, and had already exceeded the limit of highest flooding in ordinary years, so that the work of towing the boat upward had to be done on foot. After a month of continued labour the lake in which the Santa Cruz rises was reached on February 14. It lies in 50° 14' 20" S. lat., and approximately in 71° 59' W. of Greenwich. Two days later Moreno crossed it in the only boat that had ever floated on its waters. It measures thirty miles in length from east to west, by ten miles in greatest width, and is very deep, no bottom having been obtained with a line of 120 feet at two miles from the shore. Leaving the boat here, the journey was continued northward on horseback over a series of tablelands of from 2,500 to 3,000 feet in height. A party of the Indians of Shegueri was met with, and with one of these as guide another large lake was discovered in 49° 12' S. This is surrounded by wooded and snow-capped mountains, and forms part of a still larger lake in a hollow of the Cordillera separated from it by a narrow channel, through which masses of ice float into the smaller basin. Some of these bergs were stranded close to where the expedition camped. This lake was named the Lago San Martin by Moreno in memory of the illustrious Argentine general, since it has no distinctive native name. In returning southward the lake discovered by

Don Antonio de Viedma in 1782 was reached. The name "Capar," under which this appears on all maps, is not Indian—perhaps it is a corruption of "K'char," an Indian camping-ground on its shores. Viedma's lake is probably the largest in Patagonia. It has its greatest length in a W.N.W. direction, and extends to the foot of the Cordillera, where it is fed from the snow-drifts; its head is closed by the magnificent volcano of Chalten, which is in a state of activity, throwing out ashes and smoke. A river, twenty-four miles in length, unites Viedma's lake with that one which directly supplies the Santa Cruz river, and has been named the Rio Leona by Moreno. This is the river that Viedma took to be the Santa Cruz, for he was unaware of the existence of the southern reservoir now named the "Argentine Lake." A continuance of hot weather had melted such large quantities of snow in the Cordillera that the Santa Cruz was found to have risen sixty-three feet above its lower level on March 17; in some parts the sounding-line showed seventy to as much as eighty-four feet, and the descent was accomplished in as many hours as it had taken days to ascend from the sea. The Rio Santa Cruz, Moreno believes, would be navigable for powerful steamers drawing up to twelve feet of water as far as the base of the Andes.

THE fourth part of Guido Cora's *Cosmos* is occupied mainly by a Report on the first meeting of the Italian committee of the International African Association, under the presidency of the Prince of Piedmont, in which the instructions to be given to the delegates for the approaching congress were discussed. In particular the Italian delegates will offer the services of two well-known African travellers, Carlo Piaggia and Romolo Gessi, who propose to reach the Italian station in Shoa by two opposite routes. Piaggia wishes to reach Shoa by crossing Abyssinia from north to south, by way of Lake Tzana and Gojam; Gessi, who has acquired reputation by his circumnavigation of the Albert Lake, proposes to advance from the Nile basin by ascending the Sobat River, a line in which he could not fail to make important discoveries. In a paper on the present state of our geographical knowledge of the Rio de la Plata and Patagonian territories, and on the extent of Italian commerce in these regions, Sr. Pascuale Corte advocates a proposed Italian expedition for the exploration of Patagonia, sketching out a route by the Desire River, Lake Colguape, and the sources of the Santa Cruz and Gallegos Rivers southward to Punta Arenas. He appears to ignore altogether Capt. Masters' exploration along a great portion of this very line. Appended to this number is a valuable original map of the island group of Batjan and Obi, between Celebes and New Guinea, drawn chiefly from unpublished material gathered by Cerruti and Di Lenna during their voyage of 1869-70.

WE have received *Collins' County Atlas of England and Wales* (London and Glasgow: W. Collins), which is a very convenient little pocket volume of neatly executed maps. As the publishers make its special feature the indication of the chief roads and railways, it would be well if, in future editions, the railway stations were marked where they do not fall within existing towns or villages.

MAGAZINES AND REVIEWS.

FIRST among our American cousins this month is the *Atlantic Monthly*, especially if we consider the variety of its intellectual repast. As to its poetry, it would be hard to find more graceful and fancy-fraught verses than O. W. Holmes's "First Fan," a fresh glimpse of Olympus in the nineteenth century, Bayard Taylor's "Peach-Blossom," and R. H. Stoddard's "Companions," a strain suggested through Sir John Davys on a trio of excellent topics. For solid matter the first paper, which continues the list of crude and curious in-

ventions at the Centennial through the list of triangles, rattles, gongs, drums, tam-tams, and tambourines of all nations, may claim a near approach to exhaustiveness; and there is a spirited sketch of an engineer's party from the Colorado Springs, ninety-five miles southward by rail to Oucharas, with a trip by wagon six miles further west to Walsenburg, by way of nearing the great Twin Sisters, or Spanish Peaks, which are outlined against the far-off sky to the south-west of the town of starting. The tale of the weird superstition, akin to the Flagellants, of the Penitentes, and the insight afforded into the interior of the old Mexican town of Walsenburg, are graphically told, and we find at the end that we have penetrated the shadow of Wahatoya, to receive the surrender of the Wilderness. A lively tale of the Mormon folks, entitled "The Ward of the Three Guardians," is well worth perusal, and both the "Sketches of South Carolina Society" and the conclusion of the "Maypole of Merrymount" possess more or less interest. In "Recent Literature" will be found a pleasant *résumé* of Barry Cornwall's *Autobiographical Notes*, &c., as well as of Charles Kingsley's *Life*, reduced in New York to half the size of the London edition. The *Penn Monthly* is severe in its "Month" on the prime movers in English politics, and speculates with equal sang froid on the next move of Prince Bismarck, and the ecclesiastical and political policy of the Papacy. In an article as to the Government's part in bringing on hard times in America, it is shown that there might be worse things than a burdensome national debt, in destruction of capital by bad and hasty investments, enforced idleness of hard times, and diminution of confidence and enterprise. A brief paper on "Art," as concerned with the question "draped or nude," is in the right direction, although unnecessarily involved in language; and an able article on "Township Organisation in the Newer States of the Union" is the *pièce de résistance* of the number. The *North American Review* for May-June contains several literary articles of high calibre, from among which we single as not to be overlooked William Cullen Bryant's essay on Abraham Cowley, and Lawrence Oliphant on "African Explorers." The former of these is essentially a critical essay of the best fashion, discussing the inimitable author from his early dawn of genius, and those exquisite verses representing his wishes at the age of thirteen, to the learning and genius of his somewhat prolix *Dauides*, *à propos* of which Mr. Bryant notes the parallel of Scott's Minna and Brenda, the daughters of Magnus Troil, in the *Pirate*, with Saul's daughters, Merab and Michal. Of Cowley's lyric vein a fine specimen is culled from the third book of the *Dauides*, a serenade to Michal; beginning "Awake, awake, my lyre," and samples of his descriptive and commendatory poetry, as on the deaths of Vandyke and Crashaw, are blended with sketches of such congenial employments of his Muse as "The Garden" and "The Complaint." It is a further charm of this admirable writer that he excelled his age in wedding modern subtlety and quaintness of thought to Alcaic Latin stanzas, as may be seen in his "Epitaphium vivi auctoris," and its translation; and it is not unnoteworthy that Mr. Bryant has detected more than one distinct appropriation or conveyance of a Cowlesian grace in Pope's *Windsor Forest* and *Essay on Criticism*. Oliphant's "African Explorers" embraces the discoveries of Speke and Grant, Waller, Cameron, Long, Livingstone, and Stanley, and yet vindicates for the first-named explorer the honour of having solved the mystery of the Nile, and the water-system of its great reservoir. In an article on Miss Martineau and her editor, Mrs. Chapman, the *North American Review* speaks candidly and sensibly as regards the misunderstanding with her brother, the Rev. James Martineau, and thinks that Mrs. Chapman would have done better for Miss Martineau if she had used more reserve. An article by the editor on the "Progress of Painting in America" traces back to the days of

our North American colonies a strong taste and feeling for the art of painting, which, despite the degeneracy and addiction to gain and commerce which came in with independence, is now in the acme of a *renaissance*, destined to fit American art to compete, in landscape as well as figure-painting, with the older schools of older countries. In the *Canadian Monthly and National Review* (whole number, for May) we hail a sensible article on "The Pulpit and Revivalism," which points to legitimate and solid preparation for the office of preaching as a surer spell and attraction than excitement and sensationalism. "Juliet" and "Green Pastures" furnish liberal instalments of high-class fiction, and a short story, "The Comedy of an Umbrella," might very well become the material of a rather screaming farce. Miss Louisa Murray ends in this number the clever and careful survey of Swift and the women who loved him, with Stella's funeral in St. Patrick's Cathedral, and the severance of that tie, of which for his eighteen last years his *souvenir* was "only a woman's hair." His sad foreboding that, like the withered elm, he should die at the top came sadly to pass, and he was laid to rest in Stella's grave. This series of papers is worthy of reproduction. In the *International Review* (May—June) we note, besides an account of the Mechanism and Administration of the Philadelphia Exhibition, an able critical estimate of Alfred Tennyson, by Bayard Taylor, from a somewhat distinct point of view from that in which his genius was discussed in Stedman's *Victorian Poets*. The essayist's plan is to trace the poet's intellectual biography in the uneventful story of his life; and the mingled success and failure of his life purpose—namely, to correct and purify a power and feeling for the charms of sense and rhythm originally almost in excess, by all the aids of study and science. Among the chief defects in Tennyson's poetry is indicated an over-anxiety in regard to unimportant details, in connexion with which may be taken the fact of his having stimulated into existence a "school of decorative poetry." Mr. Taylor passes in review each stage of his poetical career, and points out at the same time the faults which have sprung from intellectual seclusion and constant application to his art, and the genuine artistic sense which has underlain them, and sprung up again ever and anon in his later triumphs. He regards the tragedies as, at most, very partial successes, but, looking back upon his whole career, considers that the popular memory owes a great debt to the wholesome and elevating tone of his conscious teaching. The "Contemporary Literature" columns of the *International* this month are unusually thin. The *Radical Review* is a new New Bedford quarterly, intended "as an adequate literary vehicle, among thinking and progressive people, for the carriage and diffusion of the most Radical thought of our time." As such it is made up of essays on "Practical Socialism in Germany," "Theodore Parker as a Religious Reformer," and "Translations of Proudhon's System of Economical Contradictions," by the editor. Amid the poetry we welcome the burden of Mr. E. C. Stedman's "The Discoverer," and in the pages devoted to "Current Literature" the reviewer gives his reasons for considering that in *Harold*, if not in *Queen Mary*, Mr. Tennyson has succeeded in writing a play.

THE June number of the *Revue Philosophique* contains an interesting retrospect of the philosophic work of the late Léon Dumont, from the pen of J. Delboeuf. Dumont approached the region of philosophic speculation through the avenue of aesthetic criticism. Ingenious and well-considered aesthetic theories are to be found in his *Causes de rire* and his *Sentiment du gracieux*. This same line of research is adhered to in his last and most considerable work, *De la Sensibilité*. Whether or not we accept the general theory of pleasure and pain here laid down, we cannot but admire the clear scientific mind, which, aided by a fine and cultivated artistic sense, throws many a ray of light on the obscurities of art problems.

As M. Delboeuf not unjustly remarks, Dumont showed a peculiarly French skill in "separating the delicate and complex *nuances* which distinguish the comic and the amusing, the laughable and the ridiculous, wit and humour." M. Delboeuf seeks to define Dumont's philosophic principles: yet this is not easy. He published no systematic exposition of his philosophy, and it can only be very imperfectly disentangled from his various writings, most of which are critical. The main elements of his creed were drawn from Darwinism as illuminated by the German expositors, especially Haeckel, together with recent English psychology. He did good service in expounding the theory of descent in France, and in freeing it from the prejudices in which an ignorant hostility had involved it. He fully recognised the mechanical nature of the modern principle of evolution, and argued against the conceptions of finality of Hartmann and Janet. His most eminent services were rendered in criticism. He made known a number of German and English philosophical writers to his fellow-countrymen, and showed excellent ability in appreciating the strong and weak points of the doctrines which he expounded. We cannot but join our regrets with those of M. Delboeuf that so keen, so active, and so energetic a mind should have been so early stilled by the indiscriminating hand of death.

THE CORVINA LIBRARY.

THE mutual confidence subsisting between the Augsburg *Allgemeine Zeitung* and the High Porte gives special value to any articles in that journal on Eastern affairs. A notice, in Saturday's issue, on the Corvina Library confirms with an enormous expenditure of erudition our own assertion that in regard to King Mathew's treasures—

"All that we know is, nothing can be known."

We have good reasons for being unable to follow the instinctive German veneration for diplomatic testimony, but must admit that the evidence of the Venetian Secretary of Legation, Massario, on our subject is valuable. In a letter to a friend, published above seventy years ago, in (or with?) an extract from Sanuto's diaries, Massario says: "I have visited the open library. It no longer contains a single valuable book, for all the good ones have been carried off." This was in 1520, a date which more than confirms our view of the "leakage" which the library had suffered before the Turks took Buda. The learned writer mentions our contribution to his topic, and interpolates the accurate information that the Lord Strangford named was "previous British Ambassador to the Porte, and father of the present Viscount"! He also scorns the ignorance which could expect to find lost books of Livy in the Corvina, and remarks that a knowledge of the history of the formation of libraries is not, after all, an ambassadorial requisite. It is obvious that our phraseology was a mere use of the concrete for the abstract; but even if Lord Strangford had expected to find lost books of Livy, or even plays of Aeschylus, where was the intellectual crime, seeing that no one knew the real origin, recent or remote, of the collection of MSS. in the Seraglio?

SELECTED BOOKS.

General Literature.

- LEGRAND, E. Recueil de poèmes historiques en Grec vulgaire relatifs à la Turquie et aux principautés danubiennes. Paris: Leroux. 15 fr.
- MILN, James. Excavations at Carnac (Brittany). Edinburgh: Douglas.
- MONTAIGLON, A. de, et G. RAYNAUD. Recueil général des fabliaux des XIII^e et XIV^e siècles. T. 2. Paris: Lib. des Bibliophiles. 10 fr.
- OLIPHANT, Mrs. Dante. (Foreign Classics for English Readers.) Blackwood. 2s. 6d.
- SHARP, J. C. On Poetic Interpretation of Nature. Edinburgh: Douglas.

History.

- L'ÉPINOIS, H. de. Les pièces du procès de Galilée, précédées d'un avant-propos. Paris: Soc. gén. de librairie catholique. 5 fr.
- ROZIERE, E. de. Le cartulaire de l'église du Saint-Sépulcre de Jérusalem, publié d'après les manuscrits du Vatican. Paris: Larose. 14 fr.

Physical Science and Philosophy.

- ABHANDLUNGEN zur Geschichte der Mathematik. 1. Hft. Leipzig: Teubner. 5 M.
- PAGENSTRECHER, H. A. Allgemeine Zoologie. 2. Thl. Berlin: Wiegandt. 12 M.
- SULLY, James. Pessimism: a History and a Criticism. Henry S. King and Co. 14s.

Philology, &c.

- EPHEMERIS epigraphica corporis inscriptionum latinarum supplementum. Vol. III. Fasc. 3. Berlin: Reimer. 2 M. 40 Pf.
- GEBAUER, G. De hypotactis et paratactis argumenti ex contrario formis quae reperiuntur apud oratores atticos. Zwickau: Thost. 8 M.
- LUECKING, G. Die ältesten französischen Mundarten. Berlin: Weidmann. 7 M.
- PAPPI ALEXANDRINI collectionis quae supersunt. Ed. F. Hultsch. Vol. II. Berlin: Weidmann. 20 M.

CORRESPONDENCE.

DR. DEECKE ON THE ORIGIN OF THE SEMITIC ALPHABET.

London: June 19, 1877.

As an Assyrian student I find myself unfortunately unable to agree with the opinion expressed in the last number of the *ACADEMY* (p. 538), that Dr. Deecke's attempt to derive the Phoenician alphabet from the cuneiform characters of Nineveh has superseded De Rouge's endeavour to trace it to the hieratic writing of ancient Egypt. So far as I can judge, Dr. Deecke's new theory is an utter failure. His pamphlet on the origin of the Cypriote syllabary, which he refers to the Assyrian cuneiform, had convinced me, except as regards the late date to which he would assign the invention of it, and I had, therefore, expected to be similarly convinced by his theory of the origin of the Phoenician alphabet. That I have not been is due to the following reasons.

First of all, Dr. Deecke has trusted to the variants of the cuneiform characters given by De Chossat in his *Classification des Caractères cunéiformes*. Three years ago I pointed out in the *ACADEMY* the errors and misconceptions with which that work teems: different characters are confounded together; others have wrong values assigned to them; while others are due to the faulty printing of published inscriptions. Now, out of the twenty cuneiform characters selected by Dr. Deecke to explain the Phoenician alphabet, his variants of three (Nos. 3, 11 and 14) have no existence in the original texts themselves, while in two cases (Nos. 6 and 17) the characters put down as variants are not variants at all, but wholly different characters with different values (*iz* or *gis* and *lis*).

In the second place, the phonetic values assigned to several of the cuneiform characters are wrong. Thus the values of *u*, *khud* or *khut*, and *du* or *ru*, assigned to Nos. 6, 8 and 4, are not Assyrian but Accadian values—that is to say, found only in Accadian texts. The character which is supposed to be the prototype of *caph* never represents anything but *koph*; while contrariwise the supposed prototype of *koph* always represents *caph*. Similarly, the supposed prototype of *samech* represents only *shin*. As for No. 14, to which Dr. Deecke boldly gives the phonetic value of *la*, its real value is *nu*; used ideographically for the negative, it is certainly read *la* or *ul* in the Assyrian texts, but these sounds are never employed as its phonetic values.

Thirdly, Dr. Deecke has mixed together forms which belong to different periods and different localities. *Mem* and *koph* are referred to old Babylonian forms, *shin* to a new Babylonian one, while *kheth* is traced to the "hieratic," and other letters to the Assyrian. *Taw* is even referred to the Protomedic form, which did not come into existence until some two centuries at least after the date of the Moabite Stone. *He* and *ayin* are derived from variant forms of the same

characters, which were used at widely different epochs, and in different localities. The supposed prototype of *he*, by the way, never represents *he*, but only *kheth*.

Fourthly, although Assyrian had a large series of characters representing open syllables such as *ba, bi, bu, be*, Dr. Deecke has had recourse in no less than six instances to characters representing closed syllables (*zur, khad, dip, bar, 'sal, tar*). What makes the matter worse is that two of these characters ordinarily represent open syllables (*pa* and *lu*), and only rarely the closed syllables *khad* and *dip*, while the character which is supposed to have originated *pe* is hardly ever used for the sound of *par*, that being expressed by a different character.

Fifthly, in some instances (*e.g.*, No. 2.), the later Greek form of a letter more closely resembles its supposed cuneiform original than the earlier form which appears on the Moabite Stone. The same is the case with the later "Sidonian" form of *taw*.

Sixthly, considering that the Assyrian syllabary contains between 500 and 600 characters, that almost all these characters have at least two values, and that Dr. Deecke does not confine himself to characters expressing open syllables, it is incredible that the likeness between the Phœnician letters and their supposed prototypes should be as slight as it is upon his hypothesis. And to obtain even this slight amount of likeness, Dr. Deecke has to assume that in almost every instance the Assyrian character or its variant was transposed, sometimes very strangely, before it became a part of the Phœnician alphabet. Indeed, the wonder is that Dr. Deecke has not been able to discover greater resemblance between the twenty-two letters of the Phœnician alphabet and the immense number of cuneiform characters, with their numerous phonetic values, out of which he has had to make his choice. The wonder is increased when we find that in two instances the same cuneiform character is believed to have given rise to two different Phœnician letters.

A. H. SAYCE.

SPELLING REFORM.—THE LETTER R.

II.

Kensington: June 16, 1877.

The greater part of Mr. Spedding's two letters is occupied with questions of orthoëpy. I have always disclaimed being an orthoëpist, in the sense of one who decides what ought to be the pronunciation of English. I have endeavoured, during more than the complete generation which has elapsed since I first took up the study as a practical subject, to become an observer, and to try and ascertain what is said by well-educated Englishmen, rather than what should be said, and to discover if possible some natural ground for the actual diversities of usage. Mr. Spedding quotes some rules which I laid down in 1848—just twenty-nine years ago—at a very early period of my career, when I was endeavouring to find some guide for immediate practical work, which would suit my elementary knowledge of the subject, and find acceptance with others whose knowledge might perhaps have scarcely been called even elementary. During these twenty-nine years I have not been idle, and especially during the last ten years I have paid very great attention to the question both theoretically and practically. I should be sorry to say that I have solved all or even most of the difficulties which the scientific study of phonetic relations and observation of speakers of all classes continually present; but I believe that at any rate my knowledge is far less elementary than it was, and my practical experience is certainly much greater.

In 1848, according to Mr. Spedding (I cannot charge my memory with the book containing the words, or the occasion on which I used them, and I have no reference to guide me), I laid down as a first rule "to represent a deliberate emphatic utterance of each word, as it would be pronounced

independently of all other words." In my third letter to the ACADEMY (March 17, 1877, p. 230, where by the way the first word *Third* is a misprint for *Therd*) I followed this rule, with the exception of the two words *a, the* (which emphatically pronounced are now *ai, dhe*), and I did so because I wished to adopt an orthography adapted to general views, and to elementary school instruction, rather than to scientific precision. But I believe the principle to be essentially false. Apply it to Sanscrit, and you at once get a *pada* text, which would be unintelligible to a native. In all my transcripts of dialectal pronunciation I have been forced to abandon the principle altogether as utterly untenable. The question even arises, how far should the artificial separation of words be carried out? And on this point Mr. Sweet has lately had occasion to advance opinions, which require careful consideration. But the question of the treatment of words as isolated or connected bears chiefly upon the treatment of unaccented syllables, which must be deferred to another letter. To-day I wish to confine myself to a point which Mr. Spedding has raised respecting the use of R, and chiefly in accented syllables.

The letter R was the first phonetic subject on which I wrote an essay, thirty-three years ago (*The Phonotypic Journal* for January, 1844, pp. 5-12), and I cannot boast of having mastered all its difficulties even yet. It is not my intention to trouble you with an essay on the subject to-day, for which you would have no space, and your readers no patience, but to draw attention to the practical difficulties in received English only. Any phonetic orthography must provide a means of dealing with the following thirty-nine cases where I annex my own Glossic (with the accent mark) for convenience of reference.

I. *Initial, Trilled, only before vowels, long or short.* 1. Reed *reed*, ray *rai*, wrath *raath*, raw *rau*, road *roa'd*, rude *roo'd*, writ *rit*, ready *red'i*, rat *rat*, &c.

II. *Medial, Trilled, after short vowels only.* 2. Marry *mari*, merry *mer-i*, spirit *spir-it*, sorry *sor-i*, hurry *hur-i*.

III. *Final, or preceding a consonant, after long vowels and diphthongs only, monosyllabic.* 3. Fur *fer*, surf *serf*. 4. Fir *fer*, serf *serf*. 5. Near *neer*. 6. Pair *pairr*. 7. Star *staar*. 8. War *waur*. 9. Store *stoor* (often called *staur*). 10. Moor *moor*. 11. Cure *keur*. 12. Fire *feir*. 13. Flour *flour*.

IV. *Final, or preceding a consonant, after long vowels or diphthongs, dissyllabic.* 14. Free *freeer*. 15. Payer *paier*. 16. Solfer *solfaer*. 17. Drawer *drawer*. 18. Mower *moer*. 19. Truer *troer*. 20. Fewer *fewer*. 21. Liar *leier*. 22. Coward *kow'erd* (different from coward *kou'herd*).

V. *Medial, after long vowels and diphthongs only, monosyllabic.* 23. Recurring *riker-ring* (but recurrent *rikurent* as in No. 2). 24. Deterring *diter-ring* (but deterrent *diterent* as in No. 2). 25. Nearing *nee-ring* (compare Nos. 5 and 14). 26. Pairing *pair-ring* (compare Nos. 6 and 15). 27. Starry *staar-i* (compare Nos. 7 and 16). 28. Warring *waur-ring* (compare Nos. 8 and 17, and observe "warrior" sometimes pronounced *waurier*, with short *au*, very seldom *waurier* with long *au*, and generally *warier* with usual short *o*, as in No. 2). 29. Storing *stoor-ring* (compare Nos. 9 and 18, often called *staur-ring*). 30. Mooring *moor-ring* (compare Nos. 10 and 19). 31. Curing *keur-ring* (compare Nos. 11 and 20). 32. Expiring *ekspeer-ring*. 33. Dowry *dour-ri*.

VI. *Medial, after diphthongs only, dissyllabic.* 34. Fiery *feir-ri* (compare No. 32). 35. Flowery *flour-ri* (compare No. 33).

VII. *Final, unaccented.* 36. Altar *alter aw'ter*, elixir *ilik-ser*, tailor *tailer*, labour *laiber*, murmur *mer-mer*. 37. Azure *azher*, az'heur, az'her, az'heur, nature *naiteur*, naityoor, nai'cheur, nai'choor, nai'cher. 38. Partake *paataik* (*r* lost). 39. Orthoëpy *autohaipi* (*r* lost).

Of course I wished to provide for these

numerous cases by the simplest possible means, which should be generally intelligible to those who had the habit of speaking and reading English in the received fashion, but had not yet learned the meaning of a trilled R. I have met many such, even among the highly educated. The essence of a *trill* is a rapid alternate "breaking and making" of a vowel current. Strike a tuning fork, and while it is vibrating, rotate its handle rapidly between the finger and thumb, while the prongs are held close by the ear. The interference of the waves of sound from the two prongs produces a distinct "beat," which exactly expresses the effect of a trill, as shown by the phonautograph of both. In speech the interruptions are due to a more or less perfect, rapid, and continued closing and opening of the passage of air proceeding from the larynx. The interruption may be caused by the lips, the tongue in various positions, the uvula, and even the glottis. These various organs produce subsidiary and rapidly changing modifications of the vowel sound which are very characteristic. The rapidity, duration, and especially the perfection of the interruptions are most important. In received English (from which I must generally exclude provincial, Scottish, Irish, and American usages, which would require too much space to consider intelligibly) there are two kinds of recognised actions; (1) "the trilled R" for which the interruptions are generally few and slight, but distinct, heard before vowels only, and (2) "the vocal R," which has now become a pure vowel of the nature of *u* in *hut*, and is heard always in the pause, when no vowel follows, but may, even then, at the pleasure of the speaker, be followed by a very gently trilled R, much more gently trilled than that which precedes a vowel. This vocal R, become a pure vowel, is really the degradation of a tip-tongue trill, and many raise the tongue slightly when they come to such cases, but do not allow it to quiver, so that the effect is merely a modification of the *u* in *hut*, which the speaker distinctly feels. I call this the "point-rise." In such a case it is more properly a modification of the south-western English "reverted" R (written *r*), which is merely a gentler form of the true Indian "cerebral" R.

Now, the fact that these two cases of trilled and vocal R were distinctly and invariably marked by relative position, enabled me by the principle of using combinations of letters to express combinations of sounds, to express both cases by the single letter R. Thus in Nos. 1 and 2, *r* precedes a vowel, and hence is clearly trilled R. In Nos. 3 to 22, and 36 to 37, *r* does not precede a vowel, and is therefore "vocal," that is, a pure vowel, with permission always to add a gentle trill, and an obligation to do so if a vowel follows, even in a following word. In Nos. 23 to 33 we have the effect of a following vowel, and *rr* is used, the first *r* being vocal, because it does not come before a vowel, and the second being trilled, because it does come before a vowel. In Nos. 34 and 35, which is also a very common way of pronouncing Nos. 32 and 33, the first *r* has developed into a simple vowel *u*, and this being unaccented does not glide on to the following trilled *r*, as in No. 2. It is not the trilled *r*, as Mr. Spedding supposes in his first letter (June 2, p. 489, col. 1) which changes *e* into *u*, it is merely the vocal *r*, which being actually followed by a trilled *r*, does not require a sign expressing permission to trill an *r* after it, and is, therefore, expressed by the simple vowel *u*, which forms a syllable. In the same way with unaccented finals. "Alter that," and "alter it," are written in Glossic *aw'tter dhat* and *aw'tter it*, because the unconnected form of words having been selected, it was necessary to have the permissive *r* in the first case, and not to write the obligatory trill in the second. I really say, and generally hear, *aw'ttu dhat*, *aw'tturit*, the last forming a single spoken word, and but for the present ignorant prejudices of the eye (my own included), I should use the latter spelling, or at most *aw'ttur-it*, where the)

divides words to the eye which are undivided to the ear. In dialectal writing this becomes the rule, as the peculiarities of provincial utterance could not otherwise be shown. For teaching foreigners how to read connected English, this is also a necessity, unless we cumber them with many rules, very difficult to formulate, which habits of social intercourse render unnecessary to the English adult. I should say that in Glossic elementary instruction books the trilled *r* is intended to be always distinguished by an apostrophe, thus *r'*, typifying its initial effect.

Cases 23 to 33 require particular attention. When the *r* sank to a vowel it became incapable of "stopping" a vowel with the shortness heard in No. 2. It is difficult to say how soon this vocal *r* came into operation. Probably it was long preceded by a very gentle trill (still heard provincially), and then by the "point-rise," which is capable of stopping the preceding vowel, as may be heard from almost any "American" in pronouncing this word. At any rate short vowels before an *r* which is not followed by a vowel are commonly recognised by all our early orthoëpists, and notably by the earliest, Ormin (of the early thirteenth century), whose own name, with the doubled *rr*, indicated his own observation of his own pronunciation. But at present with the true vocal *r* we have no preceding short vowels. The effects which ensue are numerous.

We have first a set of very peculiar diphthongs as in Nos. 5, 6, 9, 10, with the triphthongs in 11, 12, 13. In the diphthongs the sound of *ee*, *ai*, *oa*, *oo*, is modified by the following vowel on to which it glides, and instead of being the vowels in "beat, bait, boat, boot," they become more nearly the vowels in "bit, bet, bot," and "put;" not quite, for the modified vowel in "boar" no longer occurs separately in English. Many, very many speakers, by no means among the uneducated or vulgar classes, are apt not to distinguish "door" and "dow" when no vowel follows, or at any rate to make "doors" rhyme to "drawers." I have sometimes not been able to distinguish "Mr. Shore" from "Mr. Shaw" when announced. Now, although I have provided special signs for these diphthongs (with which I do not intend to trouble you), it seems to me a case in which the principle of combinations would legitimately come into play, and, as the long sounds of these vowels do not otherwise occur, I laid down that *eer*, *air*, *oar*, *oor*, when not followed by a vowel in the same word, should have these diphthongal values and no other, as in Nos. 5, 6, 9, 10. For Nos. 25, 26, 29, 30, where these diphthongs are followed by a trilled *r*, it became, therefore, necessary to "double" the *r*, so that "neering," *neerring*, which is quite the same in sound (not in accent) as "near ring," *neer ring*, had legitimately the same sign (except for accent).

Next, a similar thing happens with regard to the vowels originally short, as "star, war." These have not the "a" in "tarry," or the "o" in "sorry," but have vowels which do otherwise occur and frequently occur as long vowels, namely, "a" in "father" and "au" in "fraud." This is recognised by Walker, Smart, and Worcester, and is patent to everyone, although not everyone notes that "au" in "fraud" differs from "o" in "rod," not only in quantity but in quality; that you cannot drawl "odd" into "awed," nor shorten "awed" into "odd." In "Go farther, father, and laud the Lord," I hear only "Goa faadher, faadher, and (n) laud dhi (dhu) Lawd." But as I might slightly trill an *r* after *aa* in "farther," or *au* in "Lord," but might not do so in "father, laud," without causing eyes to open very wide, I write: *faardher, faadher, laud, Lawrd*. The fact that we have the vowels *aa*, *au*, distinctly in use, made me feel it inadvisable to write *farther, Lord*, which convey altogether a wrong impression. Compare especially Nos. 7, 8 with 27, 28 and 16, 17. I rejected the plan, therefore, after careful trial. I am not at all aware that I attempt to say *a*, *o* as in *pat, pot*, in

these words, and am prevented doing so by the vocal *r*. I even feel that I make no such attempt. The word for *fawr*, to which Mr. Spedding takes particular objection, has at least four connected forms. "Is that for me, for Edward, or for Eliza? For Peter. Not for me? Well, I don't care for it." (*Idhat' fau'mee, faur'edwud au'for' ilei'zu? Fau'peetu. Not' fu'mee? Wel, ei doa'nt kair' for'it.*) Of course the practice of isolating words obliges me always to write *fawr* in ordinary Glossic. Even in Nos. 38, 39, I do not generally venture to leave out the *r* altogether, although I seldom or ever hear it in such cases from Englishmen, and am sure that I never use it myself, except perhaps occasionally in public speaking, where I sometimes insert a slight trill to recall the word more distinctly to the mind's eye of an auditor who has learned to read in our usual spelling.

There is still one great and real difficulty to be overcome, in Nos. 3, 4, 23, 24. We have not a recognised long *u* in *hut* in our language, but if we compare "hurt hut," being careful not to trill the *r*, we shall find that the first merely lengthens the vowel of the second, and that we say *hurt hut*, where the Glossic accent mark shows quantity by its position, according to the usual practice of orthoëpists. This opinion is confirmed by thirty years' observation since I first entertained it. But I thought it not advisable to write *hurt hut*, at any rate at first, though the spelling is laid down in my keys to Glossic, and may be used at pleasure. (I may say incidentally that the whole principles of my Glossic are explained in full detail, with numerous examples, in my *Pronunciation for Singers*, which is nearly complete at press, and will be published this summer by Messrs. John Curwen and Sons.) Another difficulty came in the way. There are two sounds of *hut*, one much finer than the other. I use and mean the finer sound, but many speakers use the deeper sound which I write *huut*. Now, we find in Smart and many others an attempt at distinguishing "fir fur," "serf surf" (Nos. 3 and 4); and, so far as I have yet been able to discover, those who use a trilled *r*, as the Scotch, really do distinguish them as *fer' fur'* (or the broader sounds *faer' fuur'*); and those who use a vocal *r*, and yet try to distinguish them, say *fu' fur*. In the South-West of England the peculiar reverted *r*, as I write it, makes *fuur* very broad and disagreeable. I found then that to write *fu' surf* in both cases, was to run against ocular prejudices too strongly, but that *fer' surf* in each case was more admissible. I recommend those who dislike the use of *er* in all cases to see whether they can be consistent in the use of *er* or *ur*, meaning long *u* and long *uu*, in writing such words as: kernel colonel, pearl purl, pertinence purtenance, pervade purvade, circle surcle, kerb curb, fir furze, earn urn, serf surf, inwards in words. After many years' practice I have given up attempting to make the distinction, as not representing present usage, and I employ *er* consistently, when not before a vowel, to represent the vowel sound in all these cases, meaning the fine long *u* with permission to make a faint trill after it. I leave *ur* for those who wish to make the distinction.

As soon as a vowel follows, however, a new condition arises. Either the long *u* is preserved, as in Nos. 23 and 24, and is followed by a trilled *r*, perfectly expressed by *err*, on former principles, or the vowel is shortened and changed as in the other examples added to those numbers. It is, I own, objectionable to write *hering* and *herring*, but it is necessary to regard *er* before and *er* not before a vowel as two distinct symbols, and to remember that long *u* does not otherwise occur. The analysed Glossic writing would be *her'ing hur'ing*, which distinctly shows the difference. It is the principle of combinations which helps me over the difficulty. This *er* is of course very frequent as an unaccented sound, and then it is quite short *u*, with permission

to trill after it (No. 36). When a consonant follows, the *u* is not "stopped" by it. Thus, *Ed-werd* is not *Ed-wud*, but *Ed-wu-d*, the hyphen showing the "looseness" of the glide. This fact, and the fact that *Ed-wu-r'd* may be said, induce me to write *Ed-werd* generally, although in a recent example I purposely wrote *Ed-wud*. This final *er* is also useful in Nos. 14 to 22, in distinguishing those true dissyllables from the corresponding true monosyllabic diphthongs Nos. 5 to 13. It is remarkable that Smart seems to make the two sets identical, and it was not till I met with some gentlemen much older than myself (Sir John Bowring was one) who pronounced in that way, that I was able to understand that our present pronunciation is entirely a recent usage. Dickens's "Sairey Gamp" was meant for *Sairi*, not *Sairri*, and the latter was probably a descendant of *Sairi*. In Scotland and America they still say *vairi ekspeeriens*, and not *vairri ekspeerriens*.

These remarks, far too few for the subject, but far too many, I fear, for a letter, will serve to show the extent and difficulty of the problem, and to explain the principles which have guided me in attempting its solution.

ALEXANDER J. ELLIS.

THE MSS. OF CATULLUS.

Oxford: June 14, 1877.

It is well known that the poems of Catullus, though rediscovered early in the fourteenth century, remained for a long time little read or known. Petrarch, it is true, quotes them occasionally; and Petrarch's friend, William of Pastrengo (1295-1360), speaks of the *liber Catulli* as written in various kinds of metre, and containing much that was witty and amusing. But in 1374, the year in which Petrarch died, Coluccio Salutati had still not seen either Catullus or Propertius. Writing to Caspar de Broaspinis at Verona he begs him to procure a copy of the two poets from Benvenuto di Imola: a few days later he makes the same request of Benvenuto himself, adding that he knew almost nothing but their names: subsequently, in another letter to Broaspinis, he asks to have the Propertius from Petrarch's library secured or copied for his use, with Catullus either in some MS. already existing or copied anew. As he goes on to speak of Cicero's letters, which Petrarch had brought to light about twenty years before, it seems probable that the Catullus which Coluccio asked for was Petrarch's copy. Whatever became of these MSS. in Petrarch's library, they seem to have disappeared: for the MS. of Propertius now in the Bodleian, at the end of which is a distich stating it to have belonged to the poet—

"Me Petrarca tenet scripsit Laurentius olim
Pumice si caruit lictera prestat opus,"

is, on palaeographical grounds, assigned by Mr. Coxe to a period not earlier than 1450, and possibly was even later. Petrarch died in 1374: the MS. of Catullus known as Germanensis (G) is dated 1375, and that in the Bodleian (Canonici 30) perhaps belongs to the same period. But, with these exceptions, all the MSS. of Catullus were written, it would seem, after 1400: a remarkable circumstance, if we think of the celebrity of the poet, and of his peculiarly Italian character. From that time onward the poems must have been copied and recopied with increasing frequency. Beccadelli's *Hermaphroditus* shows his familiarity with Catullus, and he more than once quotes or alludes to him in his letters. As Beccadelli was born at Palermo in 1393 or 1394, and, in a letter which speaks of Bartolomeo, Bishop of Milan (after 1414), as anxious to see his *Hermaphroditus*, calls it a work of his youth (*adulescentis opus*; cf. *si quid in adolescentia iocanti sumus*, pp. 39a, 48b, ed. Ven. 1553), we may, perhaps, conclude that he wrote it while a student at Bologna, about 1410-1415, as Forberg conjectures in his edition

of the poems.* Now, it is remarkable that among the poems in the second book of the *Hermaphroditus* is one entitled "Ad Galeaz quem orat ut sibi Catullum inueniat." As the book is rare, I quote the lines.

"Ardeo, mi Galeaz, mollem reperire Catullum
Ut possim dominae moriger esse meae.
Lectitat illa libens teneros lasciva poetas,
Et praefert numeros, docte Catulle, tuos.
Nuper et hos abs me multa prece blanda poposcit,
Forte suum vatem me penes esse putans.
Non teneo hunc, dixi, mea lux, mea Nympha,
libellum,
Id tamen efficiam forsitan habebis opus.
Instat et omnino librum me poscit amicum,
Et mecum gravibus nunc agit illa minis.
Quare ego per superos omnes, o care sodalis,
Sic precibus lenis sit Citherea tuis,
Te precor atque iterum precor, id mihi quaere libelli,
Quo fiam nostrae gratior ipse deae."

If these lines belong to the earliest draught of *Hermaphroditus*, they would be enough to prove that even in the first twenty years of the fifteenth century copies of Catullus were not common. There is an emphasis in the first line which would be inconsistent with anything like rapid or easy procurability. He tells his lady-love:—"I do not possess the work: still I shall *perhaps* be able to get you a copy." Only after new entreaties and final menace he writes to his friend *urgently* requesting him to find the desired volume. This is quite in accordance with the facts of our extant MSS. of Catullus: I know of only one which certainly belongs to the first fifteen years of the fifteenth century, the Bolognese (*B* in my edition). It is not easy to account for this: possibly the dearth of paper at that time had something to do with it: something may be attributed to the lax morality of many of the poems and the increasing tendency of the clergy, in proportion as their own order became more corrupt, to suppress works which threw over immorality a very unclerical charm. But it is interesting to find Catullus read by women; and if Beccadelli's *domina* succeeded in obtaining her wished-for copy, we may feel sure it was not an expurgated one.

Once more of Catullus, and in connexion with *Hermaphroditus*. It seems that John Lamola, Beccadelli's junior and fellow-student at Bologna, had recommended his friend's work to Guarino of Verona. That famous teacher, among whose pupils Lamola held a distinguished place, in a letter acknowledging the receipt of *Hermaphroditus*, and eulogising its author, defends the work on the ground adopted by Catullus, that the poet's life is not to be judged by his works. I quote the words from a Bodleian MS. (Can. Lat. 140, fol. 85 b):—"Ut autem ad meum conterraneum revertar, ille hunc in modum ait.

"Nam castum esse decet pium poetam
Ipsam, versiculos nihil necesse est.
Qui tum denique habent salem ac leporem
Si sint molliculi ac parum pudici
Et quod pruriat incitare possint."

This would be unimportant if it did not show how the tacit correction of an author's text may precede the same correction in the MSS. All the earliest and sincerest MSS. of Catullus read in the last two lines *Si sint—Et . . . possunt*. The correction *possint* is only found in two or

* If the Pontanus to whom the verses in B. i., "Si vacat Ausoniis o vir pergrate Camoenis," are addressed is the well-known humanist and poet, we must suppose the hitherto collated MSS. of *Hermaphroditus* to contain matter not in the first draught of the work: for Pontanus was born 1426. This would be quite possible, as Beccadelli lived till 1471, and might easily introduce in successive editions of his work new poems to friends whom he wished to please as learned or influential. See Symonds, *Renaissance in Italy*, vol. iii., p. 254, *sqq.* But it may perhaps be the Franciscus Pontanus whom he mentions in another letter as driven to madness by a love-potion, and only just recovering at the end of a year (ed. Ven. 1553, f. 62b).

three of the later MSS. Yet here, in a letter not likely to have been written very much after the completion of *Hermaphroditus* (for Lamola would take some pains to lay the work of his friend as soon as he could before so famous a humanist as Guarino), the correction is tacitly assumed. It seems to follow that fifteenth-century MSS. are, on the whole, more trustworthy as exhibiting the tradition of an earlier period unaltered than we are apt to suppose. Whether Catullus wrote *sint . . . possint* as Guarino thought, or *sunt . . . possunt* as Pliny the younger may perhaps be inferred to have read, is now a difficult point to settle: it is an instructive fact, and on the whole favourable to the substantial integrity of fifteenth-century MSS., that the evidence supplied by these is in favour of a *tertium quid*, a combination of both, neither one nor the other. R. ELLIS.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, June 23.—3 P.M. Physical: "Application of Melloni's Apparatus to Clifton's Optical Bench and Interference of Light by thick Plates," by Prof. W. G. Adams; Adjourned Special General Meeting.
MONDAY, June 25.—8.30 P.M. Geographical: "On the comparative Antiquity of Continents, as indicated by the Distribution of living and extinct Animals," by A. R. Wallace.
TUESDAY, June 26.—3 P.M.: Statistical: Anniversary.
8 P.M. Anthropological Institute: "On an Underground Structure in Driffield, Yorkshire," by J. R. Mortimer, and Note by J. E. Price; "Anthropometric Report," by Colonel A. Lane Fox and E. W. Brabrook.
WEDNESDAY, June 27.—4 P.M. Society of Arts: Anniversary.
8 P.M. Literature: "On the Etymons of Musical Terms," by W. A. Barrett.
THURSDAY, June 28.—5 P.M. Zoological (Davis Lecture): "Variation in Domestic Animals," by W. B. Tegetmeier.
8.30 P.M. Antiquaries.

SCIENCE.

The Applications of Physical Forces. By Amadée Guillemin. Translated from the French by Mrs. Norman Lockyer; and edited, with Additions and Notes, by J. Norman Lockyer, F.R.S. (London: Macmillan & Co., 1877.)

FRENCH philosophers are celebrated for writing clearly, and many votaries of science, particularly in the mechanical branches, know that by far the most lucid treatises, whether for advanced study or for popular use, are to be found in that language. Of late years there have appeared several French works having for their object to bring the great truths of science within the cognisance of general readers, and for their clear explanations, and popularly attractive style, they are deserving of all praise. Among these are two by M. Guillemin; the first being a general exposition of the *Forces of Nature*, the second a description of the *Applications* of those forces, which is the publication before us. They have both been excellently translated under the superintendence of a well-known scientific authority; and although, now that every tolerably educated person can read French, the utility of translations from this language is much diminished, one cannot but admit that the English republications of such works form important additions to our bibliography. The present is a handsome work of 740 very large octavo pages, with 467 illustrations, all very good, and some very beautiful.

It would be hopeless to attempt to give a complete idea of what the work contains; indeed, it is difficult to imagine what it might not contain; for as everything we can conceive on the face of the earth, or above

the earth, or below the earth, involves the "application of physical forces" in some shape or other, the author may naturally claim a wide charter in his descriptions. It is only possible to give a very brief indication of the plan of the work.

M. Guillemin takes five elementary topics—namely, Gravity, Sound (though why this should be classed as one of the Forces of Nature is not quite clear), Light, Heat, and Electricity; he forms a separate book for each, and under each head he describes, in subdivisive chapters, many important practical arrangements depending thereon. For example, the book on Gravity comprehends descriptions of pendulums, weighing and measuring apparatus, presses, hydraulic and pneumatic machines, and ballooning. Sound includes acoustical and musical instruments. Light gives an opportunity of describing all sorts of optical contrivances, including photography. Heat leads not only to the practice of warming and ventilation, but to that inexhaustible topic, the steam-engine. The last head, Electricity, combined with its ally, Magnetism, has of course abundant scope in the compass, lightning protectors, telegraphy, the electric light, and various applications to the arts. The descriptions of all these things are so admirably clear as to be intelligible to all classes of readers; the illustrations are copious, appropriate, and artistic, and, what is more, have a technical accuracy which, unfortunately, is often wanting in illustrated publications.

It is, perhaps, hardly fair to criticise the selections of subjects which an author has made from a boundless field of choice, inasmuch as he must have been guided by his individual notions of the wants he proposed to supply. But one would think that in a book of this high pretension (and high price) it would have been judicious to omit many things here treated on which are matters of the commonest elementary learning; particularly as there are many more elaborate and novel applications of science which might have been added with advantage. Under the head of the steam-engine, for example, the more elementary parts which everybody knows might have been much shortened, and the space devoted to such elegant contrivances as the indicator and the injector, which are not even named. (The references to the steam-indicator in the index are erroneous). In the book on Light a general knowledge of the simplest optical instruments might have been taken for granted, and something might have been said of the artificial modes of illumination which we are obliged to use for a third of our lives; the only mention of gas is as a source of heat and a means of inflating balloons. The mechanical applications of force for manufacturing purposes might also have been much enlarged; especially in regard to automatic tools, dynamometers, and similar contrivances involving great scientific ingenuity. The descriptions of common pumps might well have given way to those of many more modern and ingenious hydraulic appliances to which no allusion is made. And there is not a word in the book about artillery, which is certainly an "application of physical force" of the most positive kind.

It is natural that a French work should give especial prominence to French inventions and French names, and there is reason to suspect that credit is often given to the wrong parties. The editor has corrected one case of the kind, where the French author had attributed the invention of the steam-hammer to one of his countrymen instead of to Nasmyth; and we notice another, where the merit of the tubular boiler, the most essential element of railway success, is also taken away from its acknowledged author, the clever secretary of the Liverpool and Manchester Railway; and no doubt there may be many similar cases, which ought to be carefully looked to, as a book of this kind is apt to be treated as a work of reference and authority.

We think, also, it might have been better if, in an English edition, the measures and weights had been expressed in English terms. Such an expression as 0^{mm}.02 conveys no definite idea to the average Englishman.

A few trifling errors have crept in; the following, for example, may be noted for future correction. At p. 20 the author proposes, as a novel suggestion, the direct application of steam to pile-driving, which was effected by Nasmyth years ago. P. 51: is it right to say that air-bubbles in water are in a state of solution? By a passage at p. 102 the writer does not appear to be aware that M. Giffard used a steam-engine in his balloon ascents. A drawing of this will be found in the *Quarterly Review* for July, 1875. In p. 67 the English inventor of the atmospheric railway, Medhurst, is described as a Swede; this carries a little further the ridiculous blunder of an earlier historian, who called him a Dane because he happened to live in Denmark Street, Soho! At p. 126 occurs the following sentence, which seems to require annotation:—"Contemporary physicists admit that, other things being equal, the dimensions of masses of similar form and material are in the inverse ratio of the corresponding dimensions." P. 148: the strings of the double bass are *not* an octave lower than those of the violoncello. P. 155: the remarks on the "vitiated taste" that prefers compound musical tones are at variance with the modern acoustical philosophy, as established by Helmholtz. P. 156: the harp now used is a much improved form, with double action, introduced by Erard. P. 162: the law given for the notes of strings is incorrect. P. 686 implies that the electric light is used still for the clock-tower of the Houses of Parliament. It was abandoned, and a simpler light by a powerful gas-burner was substituted for it. W. POLE.

CRETAN FOLK-SONGS.

"*Ἀσματα Κρητικά*, in der Ursprache mit Glossar herausgegeben von Anton Jeannarakaki. (Leipzig: Brockhaus, 1876.)

In the dearth of printed material for the comparison of the Romaic dialects one cannot be too grateful for M. Jeannarakaki's collection of Cretan folk-songs. His book, however, leaves much to be desired in the way of arrangement, and the Glossary is well-nigh useless. Considering the hopeless

similarity in so much of the matter, we may take the system of assortment observed in the *Popularia Carmina Graeciae Recentioris* as quite perfect, and as one that it would be well to adopt in such selections. But M. Jeannarakaki, with his many sub-headings, relating less to the subject and general tenor of the poems than to the occasions when they are more fitly recited, has made his valuable collection a most tedious one for reference. We cannot imagine, also, that anyone will dabble with this more difficult dialect without at least some previous knowledge of the common language; and surely the explanation of such words as γυρίζω, καράβι, or even πατινάδα, is supererogatory, whereas πατινάδες, that would be certain to puzzle a student fresh to the subject, is placed as a heading, and passed without a comment. There is a happy mean between the personal gossip of Marcellus' *Chants du Peuple en Grèce* and the scholastic terseness of Passow. Any knowledge, however slight, of these modern Greek dialects is most valuable, and we wonder that the encouragement given by the Greek Government some years ago to the publication of a little Tsaconian Grammar has not led to a like work from the Cretans—a study upon which Viscount Strangford has thrown some light in his appendix to Captain Spratt's *Travels and Researches in Crete*. M. Jeannarakaki has been fortunate in securing the Cretan historical and other ballads gathered by Prof. Antoniadis, the William Morris of modern Greece, preparatory to writing his beautiful "*Κρηνίς*," and the collection, such as it is, forms a most ample supplement to Passow. Of the ballads themselves most are already known to us from versions more or less modified. Here the story is often lengthened, and some seem a sort of *pasticcio* of several others. The romantic effect is thus often intensified; but they as often miss those delicate human touches that constitute the great peculiar charm of the folklore of the "Archipelago" and Ionian Islands. The *Ἡ Πιστὴ σύζυγος* is popular wherever the Neo-Hellenic is spoken. It is no doubt a reminiscence of the story of Ulysses and Penelope. The ballad in all versions that we have yet seen ends happily, but the Cretan bards have made Death come in the disguise of the absent husband, and the story verges into the equally popular legend of the brother who rises from the grave to keep an oath made to his mother. This is generally known as "*Ὁ Καραχάνας*," and differs but little from the "*Ὁ Βορφοκόλακας*" of Tommaseo. Few people hold female purity in greater regard than the Sphakiot, and many of the ballads resemble the Scotch in the vengeance wreaked by brothers, or even a mother, on the maid who listens to a secret lover. This is a very distinct peculiarity from most of the Romaic folklore. "*Ἡ Διαμάντω*" is doubly interesting from being in a somewhat older dialect. It is a close imitation of the Spanish assonant ballads, and is couched in the fascinating metre of the "*Romancero del Cid*." It sings of the captivity of a Spanish princess among the Moors, who treat her with a courtesy of which no Cretan would make them capable in a story of his own telling. M. Jeannarakaki also gives a large collection of

proverbs and other wise sayings. Some are very pithy and neatly turned, and enlivened by those little rhetorical grace-notes that lose so much by translation. We select "A clear sky fears no lightning," "Who touches honey and does not suck his finger?" "The large fish eats the smaller," "The stranger within your gates will be a witness at your trial." Of course, a large space is devoted to the usual numerous and exquisite distichs. Anyone who has read Pashley's *Travels in Crete* must have noticed that the Cretans do not fall below their neighbours in this respect. These little epigrams *à la Grecque* should form a study apart, as being a great peculiarity in Romaic literature, and exerting a most decided influence on the daily life of the people. M. Jeannarakaki is evidently unacquainted with Pashley's work, as some of his couplets are omitted, and no notice is taken of the modification in others. This has rarely occurred for their improvement. We contrast Pashley's

"When the sun first rises he lingers in thy breast,
And in thy golden hair he goes to rest,"

with M. Jeannarakaki's "on thy right cheek he goes to rest," where the point is not nearly so salient or clear-coloured. On the whole, we heartily thank M. Jeannarakaki for a valuable addition to philological and poetical literature. THEO. MARZIALS.

LIEUTENANT-GENERAL SIR HENRY JAMES, R.E.,
F.R.S.

GEOLOGISTS may fairly claim the late Sir Henry James as one of the honoured members of their craft. His early writings dealt with subjects purely geological, and for many years he guided the work of the Geological Survey of Ireland. Yet it was in his important position as Director-General of the Ordnance Survey—a position which he held for about twenty years—that Sir Henry was best known to the public. Born at Truro, in 1803, he passed his early life among the hills of Cornwall and Devon. After passing through the Military Academy at Woolwich, he entered the Royal Engineers in 1825. But it was not until he was forty years of age that, as far as we know, he ventured to communicate a paper to any of our scientific journals or learned societies. In 1843 Captain James wrote a short chemico-geological essay in which he sought to explain the variegated appearances presented by many sandstones of Devonian and Triassic age. The following year he was appointed Director of the Geological Survey of Ireland, and ten years later he became Superintendent of the Ordnance Survey of the United Kingdom. In this position he was responsible for carrying on the great geodetic operations of the Survey, including the triangulation of the country—which General Roy had commenced in 1783—the measurement of arcs of meridian, and the determination of the figure, the dimensions, and the density of the earth. In 1858 he published a valuable account of these operations. From the observations of the Survey it was calculated that the earth's polar diameter is 7899.5 miles, and its equatorial diameter 7926.5 miles, its ellipticity being $\frac{1}{298}$, while its mean density, as deduced from experiments at Arthur's Seat, is 5.316. As Director of the Topographical and Statistical Department of the War Office, Sir Henry was led to undertake, in 1864, the general direction of the Survey of Jerusalem, and in 1867 that of the Survey of Mount Sinai. His name is also associated with the fine volumes resulting from our military expedition to Abyssinia. In 1860 Sir Henry discovered the art of photozincography—an art which has been extensively ap-

plied by the Ordnance Survey to the multiplication of their maps. It was by this process, too, that the facsimile of the Domesday Book has been produced, and the method has also been used for reproducing other national records, valuable manuscripts, and rare works, such as the Black-Letter Prayer Book of 1636. Since his appointment, in 1874, to the command of a battalion of Royal Engineers, Sir Henry has been living, in failing health, at Southampton, where he had spent so many of his best years in the service of his country. F. W. RUDLER.

SCIENCE NOTES.

ANTHROPOLOGY.

ANTHROPOLOGY, as we remarked some time ago, promises to be well represented at the Paris Exhibition. The Anthropological Society of Paris, charged with the organisation of this special department, has appointed a strong Commission with Prof. de Quatrefages as President, and M. G. de Mortillet as General Secretary. It is hoped that anthropologists in all parts of the world will co-operate with the Commissioners by sending for exhibition any specimens likely to be of interest to students of their science. The exhibition will include crania and other specimens illustrating the comparative anatomy of the several modifications of mankind; anthropological instruments, and illustrations of the methods of instruction in the science; objects of ethnological interest, and prehistoric antiquities; photographs, drawings, models, maps, books—in short, anything bearing upon anthropology. To facilitate arrangements, the work has been duly divided; Prof. Broca undertaking the representation of anthropological societies, Dr. de Ranse dealing with anthropological teaching, Dr. Topinard with craniology, M. G. de Mortillet with archaeology, M. Girard de Rialle with the ethnography of Europe, Dr. Hovelacque with philology, Dr. Dureau with bibliography, and Dr. Bertillon with demography or statistics of population; while the general management rests with M. Louis Leguay.

ALMOST every man of science has long ago admitted that palaeolithic man must have existed in this country at a late stage of the Pleistocene period, when the climate was still severe, although the cold of the ice-age was decidedly on the wane. Of late years, however, we have heard of several discoveries tending to remove the advent of our species to a much earlier epoch. Not to mention the evidence brought forward by the Abbé Bourgeois and by Prof. Cappellini, we have Prof. Rüttimeyer's well known case of the wooden rods said to be pointed by human agency, from the inter-glacial lignite of Wetzikon, near Dürnten, in Switzerland; then there is the famous fragment of a fibula on which Mr. Tiddeman mainly relies for proof that man existed during glacial times in the Victoria Cave at Settle, in Yorkshire; and quite recently we have had Mr. Skertchley's account of his discovery of flint implements in a brick-earth which he identifies with other brick-earth that passes beneath chalky boulder-clay in East Anglia. As opinion is much divided as to the value of the evidence brought forward in support of some of these alleged discoveries, it occurred to the Council of the Anthropological Institute that it would be well to convene a conference to discuss the present state of the question of the Antiquity of Man. The papers read at that conference, held on May 22, will, in due course, be published by the Institute, but meanwhile the reader may be referred to full abstracts in recent numbers of *Nature*.

FROM the evidence afforded by the caves of this country Prof. Boyd Dawkins concludes that man is of late Pleistocene age, and may have lived here in pre-glacial times, though he still sees no evidence of an extreme antiquity in the Settle caves, partly because he disputes the age of the strata in which the fibula occurred, and partly because he

believes the bone itself to be ursine rather than human. One of the most interesting recent discoveries in English bone-caves is that of an engraved figure of a horse on a piece of bone from Robin Hood Cave, in Derbyshire. Prof. Hughes, in discussing the evidence deduced from the brick-earth and gravels, criticised the recent observations in East Anglia, and expressed his opinion that the geological sections had been wrongly interpreted. It is, therefore, not yet proved from the river-deposits of Britain that man was pre-glacial or inter-glacial. Mr. Tiddeman brought forward some observations on the hyaena-bed at the Victoria Cave, with respect, not only to the questionable fibula, but also to two bones, probably of goat, exhibiting cuts which he believed to be of human workmanship. In the course of the discussion Prof. Prestwich exhibited a bone from the Red Crag, apparently the rib of a whale, which certainly looked as though it had been cut by man; yet he was by no means disposed to rely upon it as proof of the extreme antiquity of our species. Indeed, the whole discussion showed the necessity of attending strictly to the excellent advice of the President, Mr. J. Evans, who inculcated the greatest caution in dealing with such subjects. At present it may be well to suspend judgment as to the existence of man in Britain earlier than post-glacial times, although students of science will, of course, be ready enough to yield, the moment they feel that the evidence produced is sufficiently strong.

AMONG the many papers of interest in the last number of the *Bulletin* of the Anthropological Society of Paris, we may call attention to an interesting essay, by M. G. de Mortillet, on the division of the quaternary deposits so as to represent two great periods. He believes that we should recognise, first, an early warm period represented by a southern fauna, with one general type of human implement—namely, that of the flint weapons from the drift of St. Acheul—and, secondly, a later cold period, represented by a northern fauna, and by several forms of implements typified by those from the well-known cave of Le Moustier. In this country observers have been puzzled with the association rather than the superposition of deposits containing these two faunas, and the commingling of organic forms has been explained in various ways. Prof. Rolleston has called attention to the co-existence at the present day in the Isle of Saghalian, north of Japan, of such northern and southern forms of life as the reindeer and the tiger.

UNDER the name of *Bâtons de Commandement* the French cave-hunters have long been familiar with certain objects carved in reindeer-antler, and having a hole at one end, or in some cases one at each end. The use of these objects is by no means clear, but it is generally supposed in this country that they were arrow-straighteners, such as those used at the present day by the Eskimos—a people to whom the old cave-dwellers in France during the reindeer period must have borne considerable resemblance. M. Pigorini has lately contributed to the *Matériaux pour l'Histoire primitive et naturelle de l'Homme*, a paper in which he suggests an entirely different use for these mysterious implements. He sees, in fact, a close resemblance between them and certain parts of a rude harness used at the present day by the peasants of Sardinia, and he consequently believes that the cave *bâtons* were in like manner used as part of the gear of either the horse or the reindeer.

ANTHROPOLOGY, rather than geology, forms the staple of the last *Bulletin* issued by the United States Survey of the Territories. A curious chart representing the Calendar of the Dakota nation is reproduced, and its symbolism explained by Lieutenant-Colonel Mallery. The original is painted in black and red on a buffalo robe worn by "Lone Dog," an aged Indian of the Yanktonai tribe, who has been charged from his youth upwards with the special duty of keeping a national

calendar. As the record extends from 1800 to 1871 it may be assumed that the earlier years were taken from the work of his predecessor in the office of chronologer. In each year some one event has been selected to serve as a distinctive mark, or "year totem," and the whole Dakota nation has been informed of Lone Dog's selection, so that they can readily interpret the symbols. Thus, the whooping-cough having been very prevalent among the Dakotas in 1813, that year is symbolised by an extremely rude figure of a man with a blast of air issuing from his mouth; the year 1833 is represented by a number of red and black blotches like falling rain-drops, intended to recall the great shower of meteors on November 12 of that year. The entire series of seventy-one figures forms a remarkable specimen of picture-writing, perhaps unique among the American Indians as an attempt to establish a rude system of chronology.

ETHNOLOGICAL queries relative to the native tribes of the United States were issued by the Indian Bureau in 1875, with the view of eliciting information of such a character as to be really useful to students of anthropology. The Survey of the Territories has just published the replies of the Rev. M. Eells, who has answered the questions so far as they relate to the Twana Indians, among whom he labours. These Indians are settled on the Skokomish reservation in Washington territory, and have been so long in contact with civilising influences that they have laid aside most of their old customs and have fairly emerged from their state of native wildness. Nevertheless, Mr. Eells's information, being simple, precise, and obtained at first hand, will be acceptable to the student of American ethnology.

A NOBLE work on the prehistoric antiquities of Finland and Northern Russia has been projected by Dr. J. R. Aspelin, of Helsingfors. The first part, which is now before us, extends to rather more than a hundred quarto pages, and is printed in both Finnish and French, the latter title being *Antiquités du Nord Finno-Ougrien* (Helsingfors: G. W. Edlund). Relics of the Stone Age are not found throughout the whole of the Finno-Ugrian Northern regions, but their distribution as at present known is limited to Finland, the Baltic provinces, and the plains of Northern Russia as far east as the Kama. More than 130 figures of stone hammers, celts, and other neolithic implements, are here given. The Bronze Age is represented principally by the Altai-Uralian group; but bronze objects are also found, though sparingly, in Finland, and in the Baltic provinces, where they are evidently related to those of Scandinavia and Northern Germany. The principal forms are illustrated by a profusion of excellent figures, and some of these are so interesting that the reader can hardly help desiring more information about them than that conveyed in the short text. We find, for example, a little celt, or amulet, in amber (p. 13), a socketed bronze celt, bearing the representation of an animal (fig. 142), a hafted bronze implement (fig. 395), and many other objects well worth extended study. The next part will deal with the Age of Iron in Permian, and the entire work will be completed in five parts. Its author is well known by his previous writings on this subject, especially by his valuable contributions to the International Congress of Prehistoric Archaeology, and by a Finnish work published in 1875, under the title of *Suomalais-ugrilaisen muinaistutkimuksen alkeita* (Preliminary materials for Finno-Ugrian Archaeology). The present work is published with the aid of the State, and deserves to be widely known among archaeologists.

WE learn from the *Correspondenz-Blatt* of the German Society of Anthropology that the eighth general meeting will be held in August at Constance, so that members will have an opportunity of meeting their fellow-workers in Switzerland.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY.—(Thursday, June 7.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. At the annual meeting for the election of Fellows the following were elected:—Prof. J. Dewar; Sir Joseph Fayrer; the Rev. N. M. Ferrers; T. R. Fraser, M.D.; Brian H. Hodgson; Prof. J. W. Judd; W. C. McIntosh, M.D.; R. McLachlan; Prof. J. W. Mallet, Ph.D.; Henry B. Medlicott; H. N. Moseley; Prof. Osborne Reynolds; William Roberts, M.D.; Prof. James Thomson; Prof. W. Turner, M.B.

LINNEAN SOCIETY.—(Thursday, June 7.)

PROF. ALLMAN, F.R.S., President, in the Chair. "On the Morphology of Primroses" was a paper read by Dr. Maxwell Masters. His observations show that cultivation is not the reason of the frequent structural variations found in this family, for deformed Primulaceae in the wild state are far from uncommon; indeed, the wild primrose itself is very much subject to such abnormal changes. Certain genera and species of the primrose family are, however, more frequently deformed than are others: for instance, the common cowslip is less subject to change than is the common primrose. Entering into all the more important variations, as observed by the author himself and as recorded by others, in various parts of the flower, he arrives at conclusions differing somewhat from those hitherto published. These are:—1. That the petals of most Primulaceae are late outgrowths from the receptacular tube. 2. That the placenta is a direct prolongation of the receptacle or axis, and without apex or side connexion with the carpels. 3. The placenta occasionally in monstrous flowers arises from the margin or centre of carpel, sometimes is detached; the detached placenta cohering like a solid column. 4. Staminal and carpellary leaves may occasionally be divided or lobed. 5. The ovular coat is essentially foliar, and may represent blade or undivided leaf, and is not a direct production from the axis. 6. Processes of carpellary leaf may be infolded, thus forming secondary carpels.—The Rev. G. Henslow followed with a note on "The Causes of Numerical Increase of Parts of Plants." In this he classified the various methods and causes of the increase of parts of leaves and floral whorls, more especially with the view of limiting each of the various kinds to its proper cause respectively.—The Secretary then briefly indicated the contents of a paper by Mr. Marcus Hartog on "The Floral Development and Symmetry in the Order Sapotaceae." From the extracts read it appears that the author, from observation of growing plants in Ceylon, has independently arrived at results similar in many respects to those propounded by the two foregoing home botanists. "On the Nymph Stage of the Embiidae, with Notes on the Habits of the Family, &c.," was next read by Mr. R. McLachlan. Some forty years ago Prof. Westwood (in *Transactions of the Linnean Society*) instituted the characters of *Embia*, a genus of insects allied to the white ant. Only at the end of last year Mr. Michael, of Highgate, discovered some orchids partially destroyed by an insect ascertained to belong to the Embiidae, and exhibiting the stage of metamorphosis wanted to complete a gap in its history. Mr. McLachlan, in allusion to the habits of the insect as mentioned by M. Lucas and others, stated that it was carnivorous, and spun a silken web like that of a spider: but as to the web, he himself thought this to be for protection from its enemies, while he doubted its carnivorous propensities, regarding it rather as a vegetable feeder. He concluded with remarks on its systematic position, structure, distribution, &c. He observed that a larva of a species of Embiidae had been noticed in fossil amber. The living forms inhabit both hemispheres at spots wide apart, but none are found in Australia.—In Mr. Charles Peach's paper, "Observations on British Polyzoa," this naturalist has faithfully described and delineated a number of forms of the above marine family, some of which he considers new to science, and of other known genera and species he adds much information regarding their habits and history. For example, *Scrupocellaria scruposa* he finds has tubulous wool-fibre-like roots armed with spines, &c., by which it attaches itself to certain sponges and other objects, a fact previously unknown and unsuspected.—A notice of the Lichens of the *Challenger Expedition*, by the

Rev. J. M. Crombie, and "On Crustacea inhabiting certain Sponges," by Mr. Ed. J. Miers, were two papers read in brief abstract.

NEW SHAKSPEARE SOCIETY.—(Friday, June 8.)

TOM TAYLOR, ESQ., Vice-President, in the Chair. Prof. Hiram Corson, of the Cornell University, Ithaca, U.S.A., read a paper on Shakspeare's Versification. He divided Shakspeare's verse into two great classes:—1. The earlier, or recitative; 2. The later, or spontaneous, while admitting that instances of each occurred in the other. He contended that the use of rhyme in a play depended on the special tone or pitch of the play—in one like *Midsummer Night's Dream* rhyme must needs be largely used—and was, therefore, no safe guide in the chronology of the plays. In the recitative style, the pause came, in part of *Romeo and Juliet*, 226 times after a light syllable, to 169 times after a complete foot; in selected passages from 1 *Henry IV.*, eighty-seven times in the middle of a foot, to forty-four after a complete foot; and from *Henry V.*, fifty after the middle, to thirty-six after the end. The best instances of the recitative style were Act i., s. 3, of 1 *Henry IV.*, and Vernon's speech in 1 *Henry IV.*, IV., i., 97–110. Prof. Corson then dealt with the melody of vowels and consonants, and contended that alliteration was more frequent in the recitative than the spontaneous style. In the latter style light endings were largely found, and in late specimens of it, as in *Cymbeline* (Imogen's Milford speech to Pisanio), the standard measure was quite sunk in the varied measures. The use of extra end-syllables—before they had lost their dramatic worth, as in Fletcher, by their continuous use—was, as in Hamlet's great soliloquies, to give a reflective tone to speeches; sometimes, also, to strike a balance between thought and feeling; and sometimes to add positiveness to language. Prof. Corson then discussed the vocabulary of Shakspeare—contrasting the Latin of *Troilus and Cressida* with the homelier Anglo-Saxon of *Lea*—and then dwelt on the effect Shakspeare got by using monosyllables, of which the *staccato* movement subserved strong feeling, as in John's speech to Hubert, "Good friend," &c.; and also the abruptness of strong feeling, as in Falconbridge's speeches to Salisbury and Hubert. Note what effect is got by the contrast of the many- and one-syllable words in the lines—

"Beyond the infinite and boundless reach
Of mercy, if, thou, didst, this, deed, of, death,
Art, thou, damn'd, Hubert."

ROYAL GEOGRAPHICAL SOCIETY.—(Monday, June 11.)

SIR RUTHERFORD ALCOCK, K.C.B., President, in the Chair. The paper of the evening was read by Mr. Hutchinson, Secretary of the Church Missionary Society, and dealt with the journeys of Bishop Crowther in the region to the north of the Gulf of Guinea and along the basin of the Niger, which was described fully. The delta of the river was, however, still partially unexplored. It was a large extent of marshy country from 120 to 150 miles in width, and there was little doubt that the affluents on the left bank, particularly the Benue, would repay exploration. It was pretty certain that the Akpah tribes in the country of Adamana had made their way to the island of Fernando Po, by some "short cut" to the coast. In the course of Bishop Crowther's journeys, which ranged over 700 miles, no less than thirteen tribes, speaking as many different languages, were met with. These appeared for the most part to have come down the Niger from remote distances, either accompanying Muhammadan conquests or for trading purposes. The Houssas were the most widespread people, and were met with between Cape Coast and Sierra Leone. Their language was understood by all the Muhammadans of the country. The other important language of that part of Africa was the Fulah. There was a trade route of some importance from Tripoli across the Sahara to the Niger, European produce being conveyed thither on the backs of camels. Two of these animals seen by the Bishop had been used in the Abyssinian expedition, and bore the broad-arrow mark. He had heard from a Houssa trader in 1872 of Dr. Livingstone, whose appearance was described to him minutely, and he forwarded a letter by this man, but the trader returned afterwards with the information that the white man had died. Bishop Crowther spoke of the good effect and feeling produced by the Church missionaries and of the moral

influence of England, owing chiefly to the fact that her work in the repression of the slave-trade was well known. An Englishman could now travel up the Niger and be received everywhere, and the natives would be responsible for his safety. The Muhammadans, on the other hand, had not carried charity hand in hand with civilisation, and had not endeavoured to proselytise so much as to annex. Mr. Hutchinson then gave, in conclusion, an account of the work done by the society in Eastern Equatorial Africa. He stated that a party travelling to the Victoria Nyanza had passed over the ground traversed by Mr. Stanley, but without encountering any opposition. The society had resolved to despatch a small steamer drawing only three feet of water to assist their operations inland.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, June 12.)

COL. A. LANE FOX, F.R.S., Vice-President, in the Chair. Mr. Knowles, of Ballycully, read a paper on some recent discoveries of flint implements, worked bones, and other objects, in a kitchen midden at Ballintoy, Co. Antrim. The objects found were exhibited, and Col. Lane Fox and others spoke on the subject, pointing out the desirability of recording such finds and the existence of various objects in close proximity.—The Director then read some notes on customs of the Caledonia women of Straits Lake, and Fraser Lake Indians; and two legends of the Langley Fort Indians, by Gavin Hamilton, Esq., of the Hudson's Bay Company (communicated by Dr. John Rae, F.R.G.S.).—Staff-Surgeon Messer, R.N., M.D., then made some interesting observations on the subject of poisoned arrows, as used by the South Sea Islanders, and the effects, moral and physical, of them on Europeans and blacks.—Mr. G. M. Atkinson exhibited, for the Rev. J. C. Roger, rubbings from a Runic inscription found on a stone in Cunningsburgh churchyard, Shetland Isles, and of a stone with Oghams found five feet below the surface at Lunnasting, Shetland Isles.

ROYAL SOCIETY.—(Thursday, June 14.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On the Minute Structure and Relationships of the Lymphatics of the Skin, and on the Ultimate Distribution of Nerves to the Epidermis and Sub-Epidermic Lymphatics," by G. Hoggan, M.B., and Frances E. Hoggan, M.D.; "Electrostatic Capacity of Glass, Refractive Indices of Glasses," by Dr. J. Hopkinson; "On the Difference of Potential produced by the Contact of different Substances," by Prof. Clifton; "Photographic Image of Stratified Discharge," by William Spottiswoode; "On the Physiology of Sugar in Relation to the Blood," by Dr. Pavy; "Correction of Statement in the 'Note on the Electromotive Properties of Muscle,' read December 14, 1876," by Dr. Burdon Sanderson; "On the Length of the Spark between two spherical Surfaces of the Chloride of Silver Battery," by Warren De La Rue and Huys Müller.

SOCIETY OF ANTIQUARIES.—(Thursday, June 14.)

F. OUVRY, Esq., President, in the Chair. The Rev. J. G. Joyce exhibited a drawing of a chalk capital found in Ewhurst Church. It is of Saxon work, and is ornamented with a head resembling a tragic mask and with a circular disc, similar to those on a gold breast-plate in the Castellani collection, which is engraved in *Archæologia*, vol. xli. Being hollow, it was probably used as a *piscina*, though there have been none hitherto found of such an early date as this. It is remarkable for the sharpness of the cutting.—Mr. Freshfield gave an account of four churches at Constantinople, illustrated by photographs of the interiors and exteriors. The church of SS. Sergius and Bacchus, near Seraglio Point, is the first real Byzantine building in the city, having been built in the time of Justinian by the same architect as Santa Sophia. It consists of an octagon within a square covered with a dome, and is remarkable for having a Greek inscription carved in large characters round the interior. The Mosque of Fethie Djami, once the Church of the Patriarchate, is the burial-place of Alexius Comnenus. The east end has been altered by the Mohammedans, in order to make it face more directly towards Mecca. In order to allow of more frequent services, this is a triple church, as the Greek liturgy can only

be celebrated at the same altar once a day. In the centre of the dome is a mosaic of our Lord. The Church of the Pantocrator is the burial-place of the wife of Alexius. Old writers mention the tomb of Constantine and Helena, raised on a column, in this church; but this must refer to some later emperor of the same name, as Constantine the Great is known to have been interred in the Church of the Apostles. A stone is exhibited which is said to have been used at the burial of our Lord, and still shows marks of the Virgin's tears. In the apse there are traces of the influence of Ionic architecture, and the same thing is noticeable in some of the columns of the church of SS. Sergius and Bacchus. The Church of Pammakaristos was the first built by Justinian, but was destroyed by fire and earthquake, so that the present church dates from the thirteenth century. It contains a fine series of mosaics representing the Nativity and other incidents in the life of our Lord, and also a figure of the architect presenting a model of the church to Him. These mosaics are daily being destroyed, as the custodian is always ready to sell any portion which may strike the fancy of a visitor, and it is said that one of the principal figures is now in the possession of a Russian general.

PHILOLOGICAL SOCIETY.—(Friday, June 15.)

HENRY SWEET, Esq., President, in the Chair. Mr. H. Nicol read the remainder of a paper on "Some Points in Early English Pronunciation." From Salesbury, in 1567, identifying English *ū* with Welsh *uw*, and discriminating it from French and Scotch *u*, as well as from other identifications of E. *ū* with E. *you*, Mr. Nicol inferred that in Early Modern English long *u*, as in *duke*, and close *ew*, as in *new*, were (as maintained by Dr. Weymouth) diphthongal, either *yu* or *iu*, and not *yy*, the simple Fr. sound with which some early authorities, followed by Mr. Ellis, identified them. He also showed, from the Early Modern distinction between close and open *ew* (*new*, *dew*) existing in Chaucer (as noticed by Dr. Weymouth), in correspondence with the Old English distinction (*niue*, *deūw*), and from words of French origin in *u* final or before a vowel being often spelt with *ew* (*meue*, Fr. *mue*) and rhyming on the E. close diphthong, that Middle English replaced Fr. *u* in this situation by *eu*; but that Fr. *u* before a consonant, as in *duk* (Fr. *duc*), which is never spelt with *ew*, preserved its simple *yy* sound in Mid. E. This distinction was confirmed by Northern English, Hampole, before 1350, rhyming *fortune* = *fortune* on *son* = *soon*, both having the *æw* sound (also written *u*) still common in Scotch, while final *u* is treated as *ew*; and living proof was adduced from the Teviotdale dialect, in which *ū* before a consonant, as in *use* subst. (Fr. *us*), is simple *æw*, this word rhyming on *goose* (O. E. *gōs*), while when final it is the diphthong *au*, *due* (Fr. *dū*) = *dau*, coinciding with *dew* (O. E. *dēaw*) also = *dau*, not with *do* (O. E. *dō*) = *dæw*. In the final section of his paper, Mr. Nicol pointed out that Orm's system of marking the shortness of a vowel by doubling the following consonant broke down when the consonant was itself followed by a vowel, showing that Middle English, like Swedish and Italian, distinguished double from single consonants when between vowels; Orm could not write *sune* (son, O. E. *sunu*) with two *n*'s, though its vowel was short, because that would have made his reader pronounce *sun-ne*, which was *sun* (O. E. *sunne*). The difference existed in the time of Chaucer, by whom *son* (*sunu*), for instance, is always kept distinct in spelling and rhymes from *sonne* (*sunne*); these two differing in the length of the medial consonant, while his *sonne* (Fr. *son*, our *sound*) differed from the first in the length of the vowel. And from Orm sometimes putting a short mark, never a long one, over the vowels of *name*, *stede*, &c., it was inferred that he everywhere preserved the O. E. short vowels (*nama*, *stēde*), which in such words were in Chaucer's time, as in Mod. E. (*name*, *stead*), lengthened.

FINE ART.

Etude sur le Triptique d'Albert Dürer dit le Tableau d'Autel de Heller. Par Charles Ephrussi. (Paris: imp. Jouaust, 1876.)

THE celebrated altar-piece of the Coronation of the Virgin, which was painted by Albrecht

Dürer, as he himself tells us, with "much pains and cost" for the Frankfurt merchant, Jacob Heller, unfortunately no longer exists. This picture, which must have been one of Dürer's finest works in painting, perished in a fire that took place in the old palace of Munich in 1674, and all we know of it now is from a copy made by Paulus Juvénal, preserved in the old Saal-hof at Frankfurt, and from the numerous studies which Dürer executed in order to bring his work to an "honourable end." These latter are by far the most valuable aids we now possess for judging of its merits, and M. Charles Ephrussi has made an important and interesting contribution to Dürer-history by gathering together, as it were, all the fragments remaining of this remarkable work and presenting them to students in a carefully prepared monograph, in which every drawing that has been identified is reproduced by means of photogravure. M. Ephrussi's "Studies" did not pass unnoticed in the ACADEMY at the time when he first published them in the *Gazette des Beaux-Arts* in April, 1876, but the present work contains more detailed information than the article which then appeared, and is, besides, rendered more valuable by its numerous reproductions.

Dr. Thausing, in his recent *Life of Dürer*, has enumerated fifteen studies for the Heller altar-piece. M. Ephrussi by diligent search has discovered four more, one of them being a nobly conceived standing figure of one of the Apostles who surround the empty tomb from which the Virgin has ascended. Most of the other drawings are separate studies for the heads of these Apostles, and are remarkable for a force of character and earnestness of feeling expressed without any of that exaggeration which frequently mars the grandeur even of Dürer's conceptions, and which is generally painfully present in the works of other early German masters. But Dürer had not long returned from Italy when he painted this picture, and we may well believe that its greater calmness and dignity of expression was due to his knowledge of Italian art, which must have had an influence over his style, although he never fell into the mistake of sacrificing to it any of his artistic individuality or German nationality.

Besides these powerful Apostle-heads, we have two detailed studies for the whole composition, differing considerably from one another, and also from the painting and the nineteenth engraving in the *Life of the Virgin* series, in which Dürer has treated the same subject. One of these is a carefully finished water-colour drawing, discovered by M. Ephrussi in the collection of M. Firmin Didot. In this the Virgin is seen only just rising above the tomb, and is crowned, not by the Father and Son, as in the other designs, but by the Son and a broad-winged angel, of the regular Dürer type. Strange to say, there are two exact repetitions of this design in the British Museum, as well as another study for the same picture; but these, although they do not seem to have been copies at a later period, cannot, M. Ephrussi considers, be rightly assigned to Dürer. It is difficult, certainly, to account otherwise for their

origin, for they are not copies either of the picture or the engraving, but simply, as it would appear, of one of Dürer's most finished studies of the subject. But in all Dürer's work in relation to this, his favourite altar-piece, such mastery of drawing, such force of character, and such boldness of execution are displayed, that anything falling short in these qualities is scarcely likely to be by him. The two drawings in the British Museum undoubtedly betray a weakness of drawing, an indecision of touch, and a heaviness in the drapery that point to a feebler master, possibly one of Dürer's own pupils, who may have copied one of his sketches at the time when it was first executed in his workshop. They likewise have been unskillfully washed with colour, probably at a later period, which detracts much from their effect.

Albrecht Dürer's nine letters to his somewhat exacting patron, Jacob Heller, which are here translated, give us the whole history of the painting of this famous picture. "I have never, in all my life," he says in the third of them, "begun any work that pleased me so much;" and constantly, as it progresses, we see how delighted the painter himself is with his picture. "No one shall persuade me to work at it according to what I am paid," he resolves, somewhat unwisely as far as regards mere profit, for Heller, he found, however much "diligence" he might expend upon it, was decidedly unwilling to give more than the sum he had agreed upon for his altar-piece—namely, 130 Rhenish florins. In the end, however, after much angry correspondence, Heller consented to pay 200 florins, equal to about 1,000 of present German money, or 83*l.* English, a sum with which Dürer was fain to be content, although, he tells Heller, he could have sold the picture in Nürnberg for 300 florins, and would not do another like it for 400 florins. It is lamentable to think that this beautiful painting, upon which Dürer bestowed such conscientious labour, and which he asserts "will last fresh and clean for 500 years, for it is not done as ordinary paintings are, but with the best colours," &c., should have perished about 150 years after it was painted; but as such was to be its fate, we can only deem it fortunate that so many of the artist's studies for it have been preserved as are here presented to us by M. Ephrussi.

MARY M. HEATON.

NOTES ON REMBRANDT.

V.

WE now come to the important, but much criticised, print, Nos. 41-2, the *Ecc Homo* (W. 82, B. 52). Although this print has always been ascribed to Rembrandt, and, until the remarks upon it in the Preface to the Catalogue of the present exhibition appeared, no writer, so far as I know, has directly expressed his doubts of its authenticity; more than one competent critic has spoken of it in terms which would lead us to believe that he was not satisfied whether to attribute the execution to Rembrandt or to some inferior artist.

Josi is said to have first raised the question, and Mr. Carpenter, the late Keeper of the Prints in the British Museum, pointed out to me many years ago, in one of my earlier visits to the Print Room, certain details which he believed to be by

another hand; but in criticising the execution of the etching we must not lose sight of the great beauty of the composition, or pass judgment upon the whole because we are dissatisfied with the treatment in certain points. It may be interesting to quote a passage from Fuseli upon this print. He describes it as:—

"A composition which, though complete, hides in its grandeur the limits of its scenery; its form is a pyramid, whose top is lost in the sky, and its base in tumultuous murky waves. From the fluctuating crowds who inundate the base of the tribunal we rise to Pilate, surrounded and perplexed by the varied ferocity of the sanguinary synod to whose remorseless gripe he surrenders his ward, and from him we ascend to the sublime resignation of innocence in Christ, and, regardless of the roar, securely repose on His countenance. Such is the grandeur of a conception which in its blaze absorbs the abominable details of materials too vulgar to be mentioned. Had the materials been equal to the conception and composition, the *Ecce Homo* of Rembrandt, even unsupported by the magic of its light and shade, or his spell of colour, would have been an assemblage of superhuman power."

Between the two prints exhibited is placed the "Grisaille" described by Smith, and kindly lent by Lady Eastlake. This picture was apparently unknown to Bartsch and others who have compiled Catalogues of Rembrandt's etchings. It has not always been entirely above suspicion: probably the evidence of later work upon the central group has occasioned some hesitation in accepting it—a hesitation which is said to have been felt on its appearance at Mr. Harmen's sale in 1844, when it was acquired by Sir Charles Eastlake for 107 gs. The consensus of opinion of those best qualified to judge is in its favour—an opinion in which I heartily coincide. The figure of Christ, and among others that of the man to his left, the admirable effect of many of the details—for instance, the treatment of the canopy and curtain, the bust of the Emperor upon the pillar, and the indication of the crowd below, &c.—even the central group, overlaid as it is with recent work, are sufficient, I think, to convince us that we have here the actual composition of the master. The additional work on the central group is much more recent, and was probably executed by some artist who had a finished impression of the etching before him as his model. We must all regret that this magnificent design was not allowed to remain as Rembrandt left it. The etching, taken directly upon the copper, is of course printed in reverse. It exists in five states, and, as the variations in these states are of importance in forming an opinion, I shall describe them in their order. The *first state*, of which only three impressions are known, is unfinished; the whole of the figures forming the central group are wanting (see reduced copy, Plate 4, in Preface). The canopy above the judgment-seat is in this impression carried half across the plate, as it is in the *Grisaille*, but instead of being kept down by colour is only partially shaded, and produces a very inartistic effect. The sky to the upper left is not entirely worked over, the scene below is too uniform in tone, and the light, instead of falling in one mass upon the central and more important part of the composition, as in the *Grisaille*, is diffused and weakened. A duplicate impression of this state in the British Museum, infinitely precious, shows the bold corrections of the master's hand. Half the canopy is blotted out, the folds of the curtain are deepened in shadow, and the lights in the left and foreground are similarly lowered. The corrections so powerfully indicated are followed in the *second state*—but only imperfectly—the front part of the canopy is worked over, yet too many of its traces allowed to remain, and the shadows elsewhere are insufficiently introduced, while the sky, which in the *first state* was apparently executed by Rembrandt himself, is now covered with coarse purposeless strokes. The central group now also appears. In this state, which has not hitherto

been described, and of which impressions are very rare, a mistake is made in following out the design which shows that an inferior artist was at work. It is not easy to make this clear by a verbal description—a comparison of the states would show it at once. Among the Jews, in the *Grisaille*, surrounding Pilate, is a repulsive bearded figure in a coarse cap, his head immediately below, and partly concealing, the figure of the Saviour, the side of his face hidden by the outstretched hand of the man to his left. The cap of this first man is made to extend backward until it touches the second head. If the line of this cap is continued beyond the second head, it will be seen to coincide with the upper outline of the arm of this second man ending in a clenched hand. This hand and the extension of the arm could not by any possibility belong to the first man, whose left hand is seen below in the act of plucking Pilate's robe. In the second state of the etching, which, as I have said, has not previously been described, the copyist has reproduced this backward extension of the cap of the first head, but, by a mistake which proves that he did not understand the design and had not given any sufficient attention to the drawing of the group before him, he has shaded this hinder part of the cap and the extension of the arm beyond the second head by similar diagonal lines, and so the whole becomes an arm of preposterous length, and the hand seen below, holding Pilate's robe, is not accounted for. In the *third state* this absurd error is corrected; and, as will be seen by comparing the etchings exhibited with the *Grisaille*, the part between the two heads is filled in with shadow. The only alteration of any consequence which marks the next, the *fourth state* (the third of Wilson), is in the presence of diagonal lines across the face of the second figure above described, intended, probably, to lower its prominence. In the *fifth* the plate has been worn and re-worked, and bears the address of the publisher Malboure.*

The conclusion, therefore, to which we may fairly come, is that the *Grisaille*, of course excepting the added work, is by the master; that the etching taken from it, though it shows many evidences of Rembrandt's hand, is a copy by some pupil or assistant who, working in the studio of the master, and under his continued supervision, more than once showed himself unequal to the task of translating the magnificent composition placed before him; that, as the work proceeded, Rembrandt corrected its errors and himself handled the needle—himself certainly working upon some parts of the central group and the figure of the Saviour. Whether my conclusion will be accepted I cannot say, but, with some knowledge of what is termed "the school" of Rembrandt, I am entirely unable to attribute to any but himself much of the drawing and technic in this print. That in many places it is far below what his genius could accomplish is painfully evident. See, for instance, the figure to the left with outstretched hand. And see, too, some of the heads in the left foreground. But, closing one's eyes to these defects, take the central pyramidal group; shut out all the rest of the plate; look at it as if executed *en vignette*; I feel assured that if this fragment and no other part of the print had been known, we should scarcely have cared to notice the imperfections of the technic, or enquired what other hand had touched the plate.

But to whom shall we assign the inferior work

* It is singular how few of Rembrandt's prints, even in their later states, are marked as having been published for profit. There is sufficient evidence that he sold his prints, as probably every etcher and engraver before or since has done. It lowers our estimate of the accuracy of his early biographers to find them for this reason accusing him of meanness and avarice—"publishing," says Houbraeken, "his etchings in an unfinished state to increase their variations, and enhance the value of early impressions." Perhaps the spitefulness of this assertion may be accounted for by the inferior character of Houbraeken's own etchings.

apparent in this print? We are referred to Lievens. In my paper No. III. (*ACADEMY*, June 2) I entered at some length into the reasons which induced me to question whether Lievens, after the days of his pupilage with Lastman, ever worked with or under Rembrandt. Since that paper was sent to the press I have carefully re-read my notes and made a further examination of the series of Lievens' prints in the British Museum, prepared to retract my opinion if I found sufficient ground for doing so; the result is that my conclusions are confirmed. Bartsch has catalogued sixty-six pieces by Lievens; four of these are woodcuts, and one was engraved by Savry after Lievens' design. De Claussin, writing in 1824, added one woodcut and four etchings to this list: two woodcuts and eight etchings are still undescribed. Of the sixty-one etchings catalogued by Bartsch, twenty without name are of his earliest time, and twenty of the more important bear the address of Franc vanden Wyngaerde, a publisher of prints residing in Antwerp; three of these, in their earlier state, have the name of P. de Baillu, a print-dealer and engraver, also residing in Antwerp, and ten or twelve more are of the same period; from which we may conclude that thirty or thirty-two of Lievens' prints were executed during the years that he himself was residing in that city—that is, from 1634 to 1641 or 1642. In 1640 or 1641 he painted a large picture for the Hôtel de Ville at Leyden. Comparing him with Rembrandt at this time, we remark that in accuracy of drawing Lievens is rather the superior. We have no clear evidence as to where he lived in the years succeeding 1642; nor can we with any certainty assume that he continued the use of the needle until 1649, when he etched a portrait of Dr. Vander Steeren, priest of the Church of St. Michael, at Antwerp—it is the only impression on which Lievens put a date. Later still is a portrait of Heinsius bearing the address, "Joan Myssens exc Antwerpiae." Somewhere about 1650-5 Lievens was at Amsterdam taking the portrait, on copper, of Ephraim Bonus (I use the Latinised form of the name as it appears in the inscription below the portrait), the publisher was Clement de Jonghe. The portrait of Vondel was also published at Amsterdam. Both these are elaborate pieces of considerable merit, and do not in any way compare with the *Ecce Homo*. The fine portrait of Jacques Goutar is of his earlier time. The portrait of Gaspar Strezzo has no name of publisher, or, perhaps I ought to say, I do not know an impression with the address. The print is very rare, and as yet I have only met with one impression. If, therefore, we assume that Lievens assisted Rembrandt in the execution of the *Ecce Homo*—copying the design which Rembrandt had created—we must first reject the date 1636 inscribed upon the plate, and substitute some date between 1642 and 1649, and next surmount the difficulty of assigning to Lievens the inferior position in regard to a print which bears in its earliest states evidences of error into which Lievens is hardly likely to have fallen. That in some instances there is a resemblance in detail between Rembrandt and Lievens is undoubted, but it is due, not to an imitation of Rembrandt, but to the early influence of Lastman. I am, therefore, I think justified in objecting to ascribe any part of the *Ecce Homo* to Lievens. For what seem sufficient reasons I must also dismiss Fictoor, Eeckhout, and Koning. Van Vliet at this time had descended to such inferior work that I feel compelled to set him aside. Could Bol have been the assistant? He had not yet begun to work on his own account. The figure to the left in the etching, with outstretched hand addressing the crowd, is not unlike his manner; the work upon the face of this man bears some resemblance to the work on the face of Isaac in his large print of *Abraham's Sacrifice*, one of Bol's early pieces, and I think other parts in the *Ecce Homo* will also compare

with him, but I hesitate to assign the pupil-work in this plate. The question must, I think, yet remain undecided, and should not be pronounced upon until a thorough and searching investigation of the whole works of "the Rembrandt School" has been completed.

There are two other prints in which it is assumed that the work of another hand than Rembrandt's is seen, and which may be referred to here: they are No. 60, *The Goldweigher* (W. 283, B. 189), and No. 62, *A Painter Drawing from a Model* (W. 189, B. 157). The contrast between the highly-finished bust of *The Goldweigher*, and the coarse execution apparent in the boy by his side, is sufficient to show that an inferior hand was employed upon the plate. The little figures in the background to the left are in the manner of Rembrandt; but we may, I think, without much hesitation, ascribe the greater part, if not the whole, of the details, except the figure of the Goldweigher, to Bol. The face in the first state is unfinished. It may be that the Receiver Uytenbogaert was too busy at the time to sit for his portrait, and therefore the figure and its accessories were first completed, while the features were left out, until he had greater leisure; such, at least, is the explanation given by Wilson. An impression is described, formerly in the Denon collection, in which a face, not that of the Receiver, is sketched in with pencil in a masterly manner. I have been unable to trace this impression; it will probably be found in some private collection to which I have not yet had access. Of No. 62, *A Painter Drawing from a Model*, the design in bistre is among the treasures of the Print Room in the British Museum; it has been reproduced by Vosmaer in the second edition of his *Rembrandt: sa Vie et ses Œuvres*, recently issued. The piece has an additional interest for us in that it represents the *atelier* of the master; the projecting chimney is reproduced in others of his works—it is seen, for instance, in *The Goldweigher*—other "properties" belonging to the studio are represented. The date Vosmaer assigns to the print is 1646-8, and he evidently does not regard any part of the detail as by an inferior hand, but compares the upper shaded background with that in No. 118, *Portrait of Rembrandt Drawing* (W. 22, B. 235), and that in *The Hundred Guilder*. It must be owned that the detail of this work differs considerably from the pupil-work in *The Goldweigher*, and does resemble that in the pieces with which he compares it, while the *ébauche* below might, I think, very properly be assigned even to a later year. I commend the piece with its difficulties to the criticism of amateurs.

After the year 1639 we have not in Rembrandt's prints any evidence of the direct work of pupils or assistants; but there is good reason for suspecting that many later "States" were entirely unknown to the master. Some of the plates even remain to this day. When they are preserved with almost religious care, as is the copper of the Burgomaster Six in the family of his descendants, we can regard them with interest; but when we know that, rebitten and reworked, they have been, and still are, made to furnish impressions only to deceive the student and entrap the unwary, we cannot but regret that Rembrandt did not himself deface or destroy them.

CHARLES HENRY MIDDLETON.

ART SALES.

THE week before last Messrs. Christie, Manson and Woods sold the third portion of the Shandon collection, comprising the glass, enamels, majolica, &c. A Venetian glass, in form of a lobster with blue claws, 28*l.* 10*s.*; another, in the form of a Chimaera, 16*l.* 10*s.*; a tall opal glass, with coloured scrolls and devices, 43*l.*; a blue German jug, with enamelled scrolls and pearls, 18*g.*; German opal vase, in the form of an owl, enamelled in blue, 19*g.* Among the Limoges enamels, a large

champlevé plaque, with the Crucifixion, 34*l.*; champlevé châsse, with the murder of St. Thomas of Canterbury, 40*g.*; tazza of painted enamel—Israelites gathering manna—by P. Raimond, 68*l.*; four plaques, with figures of saints, 45*l.*; two circular plaques—Life of Hercules—in grisaille, by J. Laudon, 26*l.*; six plaques, with illustrations of the Lord's Prayer in grisaille, 91*l.*; oviform ewer, with subject and border of Amorini, 51*l.*; triptych by Courtois, with large plaque of the Crucifixion and twelve figures of Sibyls, 91*g.*; head of a crozier, champlevé enamel, 39*g.*; twenty-four enamels—subjects, the Life of Our Saviour, from Albert Dürer—78*l.*; the plateaux of Hispano-Moresque lusted ware sold severally at 26*l.*, 30*l.*, and 54*g.*; a sgraffiato ewer, with trefoil lip and scroll foliage, 57*g.*; Faenza plate with four Amorini on dark-blue ground, 87*g.*; a dish of the same ware—subject, the Judgment of Paris—with rich border, 94*g.*; Gubbio plate, lusted and painted with the Judgment of Paris, 40*l.*; ruby-lusted plate by Maestro Giorgio—the Judgment of Solomon—60*g.*; another, with the infant St. John the Baptist, and scroll border, 25*l.*; another, with the Prodigal Son, 40*l.*; another, with trophies in blue on gold lustre ground, 61*l.*; another, deep amatori plate lusted, and portrait of "Ghirolima bella," 28*l.* 10*s.*; oblong plaque, with the Temptation, after Raffaele, 106*l.*; Deruta dish, with floriated scroll, 35*g.*; plate painted by Fra Xanto, 20*g.*; lusted plate by same master, Aeneas bearing Anchises from Troy, 55*g.*; large plateau, also by Xanto, Battle of Darius, 60*g.*; Urbino plate, Cupid and Psyche, after Raffaele, 45*l.*; Urbino plaque, with the Infant Christ and the Virgin in glory, 60*l.*; Urbino salver, with raised centre, grotesques on white ground, 26*g.*; Urbino triangular salver, with raised masks and ornaments, painted with a mythological subject, 180*g.*; Luca della Robbia, relief of the Virgin and Child and two cherubs, white on blue ground, 27*l.*

THE Shandon sale was completed on the 12th inst., having occupied twenty days and realised 49,748*l.* 4*s.* 6*d.*

At the sale of the decorative furniture of the Marquise de Montebello, two Oriental jars sold for 3,500 fr., and another pair for 2,740 fr.; a "garniture de cheminée" of Japan porcelain, 1,000 fr.; a Louis XVI. clock, 2,500 fr.; a portière of Gobelin tapestry, Louis XIV. period, 2,000 fr.; four tapestries "verdures," time of Louis XV., 1,000 to 1,100 fr. each. The sale realised 77,739 fr.

NOTES ON ART AND ARCHAEOLOGY.

THE pictorial decoration of the new Townhall in Manchester built by Mr. Waterhouse has been a question long and gravely debated. At last the authorities seem to have made up their minds to do the thing well, without crotchets, exclusiveness, or perverse mis-selection of individuals, whether as regards nationality or as regards capacity. It is notified that Messrs. Watts, Madox-Brown, Leighton, Poynter, Albert Moore, Shields, and W. B. Richmond, were invited to co-operate in the painting work; Messrs. Leighton and Poynter, however, are not counted upon to act. Messrs. Brown and Shields are asked to paint twelve large pictures (six each), from the history of Manchester on the walls of the largest room in the building, called the Hall of Meeting. Each of them will take his own side of the hall. The material to be employed is not yet finally decided on; but, owing to the position which the pictures will occupy, with windows facing them, the process will have to be one assimilating to fresco or water-glass in quality and appearance.

A VERY important and interesting project was mentioned in the *Echo* of June 14—nothing less than the erection of a statue to Shelley, at Boston, in the United States. When the question of a statue to Byron in London was first mooted,

we took occasion to say that Shelley also ought to have his monument among us, and that a very satisfactory course would be to erect a joint monument to the two illustrious poets and friends, Byron and Shelley, as the Germans have long ago done to Goethe and Schiller: our suggestion, however, was of course unheeded. Now it seems that the Americans are to do for Shelley something of that which Englishmen ought to have done any time these thirty or forty years. "A few American citizens, whose numbers will probably swell to a larger aggregate within not many weeks," are spoken of as the initiators of the present project. It is added:—"At the instigation of a poet, not an English one, they intend to inscribe upon the marble: 'The ideas of Shelley, startling as they once appeared, have been absorbed and mitigated in the mind of humanity.'" This is reasonably put, and even liberally put under all the circumstances. We do not, however, think it quite the right sort of inscription for Shelley, who stands in no need of semi-apology and semi-patronage for his "ideas." Whether they did or did not "startle," or whether they have or have not been "absorbed and mitigated," is hardly to the purpose: Shelley remains Shelley either way.

On June 18 the Royal Academy promoted Mr. H. W. B. Davis from the rank of Associate to full membership, and elected as Associates Messrs. J. B. Burgess and P. R. Morris. This does not look like an inclination, on the part of the institution, to conciliate in any way those who have of late been urging the necessity of a higher standard, and more liberal breadth of view, in the elections. Mr. Davis, a painter of animals and landscape, appears to us to have less than sustained, during the last two or three years, the good repute of the second order which he had previously won. Mr. Burgess shows a clever picture in Burlington House this year, and Mr. Morris has for a good while past been quite entitled to regard himself as a prospective Associate for some opportunity or another: but it is no exaggeration to say that a dozen or a score of painters could very readily be named, all equal to either of these gentlemen on every ground of qualification, and some of them superior beyond all serious comparison or reasonable debate—and this without taking any count of such painters as are, or are supposed to be, minded to hold themselves aloof from the Academy and all its works.

THE last days of the German excavations at Olympia for the season were signalled by the discovery of a statue which seems to answer to the description given by Pausanias (v., 17, 3) of a statue by Praxiteles. It was a marble statue, he says, of Hermes carrying the infant Dionysos, and was to be seen in the Heraeum. The new statue is of marble, was found on the site of the Heraeum, and represents this subject of Hermes carrying the infant Dionysos. The figure is over life-size; the legs from under the knees, the right arm and part of the infant are wanting. How far the merits of this piece of sculpture may correspond to preconceived notions of the style of Praxiteles cannot be determined from a drawing; and up to now no other representation of it has, we believe, reached Berlin. But one cannot fail to be struck by the attitude of the figure in the drawing, and its general resemblance to the numerous statues of Apollo (Sauroctonus) and Dionysos which it has been usual to trace as copies or studies from original models of the school of Praxiteles. Hermes stands leaning his left elbow apparently on a pillar over which hangs drapery. His body leans to the left side, and to counteract this his head and shoulders are thrown towards the right side, and thus, from its being twisted in this way, the torso presents that appearance of suppleness common to the class of statues just mentioned as generally attributed to the invention of Praxiteles. Among the other discoveries during the season have been many of the sculptures of the western pediment of the temple of Zeus, and some parts also

of the eastern pediment which had been explored during the previous season.

M. ADOLPHE ROYEZ, of Mons, has just given to the provincial dépôt of the Belgian archives a valuable manuscript of the armorial bearings of the sixteenth century, containing those of Charles V., the arms of the Duchy and Barony of Brabant, and of 260 of the principal families of the Netherlands. The arms are preceded by a treatise on the art of heraldry, in which are inserted various drawings.

THE statues in front of the portico of the Palais du Corps Législatif are under restoration. They represent D'Aguesseau, L'Hôpital, Sully, Colbert, Minerva, and Themis. The four first are seated. These statues date from 1807.

Two Dutch paintings of remarkable excellence in their kind have lately been bought by the Antwerp Museum. One is a still-life subject by Willem van Aelst, which was exhibited at Manchester, and reckoned one of his best works—this was bought for the small sum of 8,500 fr.—and the other is by Melchior de Hondecoeter, and is called *The Birds*. For it 6,000 fr. was given. Both paintings are said to be in an excellent state of preservation. They have been purchased, it is stated, from an English dealer.

THE Egyptian collection of the Louvre has just been enriched by a very curious stone from a quadrangular ring, upon which are engraved two representations of the King Thoutmes II. of the eighteenth dynasty. On one side he is seizing a lion by its tail and making ready to strike it with his club—an emblem of victorious force, as explained by the word *Ken*—and on the other he is seen in his chariot of war trampling his enemies underfoot. Monuments of the reign of Thoutmes are extremely rare, and therefore this small stone has a particular value and interest. It was discovered and bought for the Louvre by M. Pierret, the learned Egyptian conservator.

THE Annual Congress of Architects was held last week at the Ecole des Beaux-Arts. The excursion this year was to Amiens.

SCHILLING's colossal group of *Bacchus and Ariadne*, designed for the front of the Court Theatre in Dresden, has lately been cast in the Munich foundry, and is exciting considerable interest in Munich, for there seems some difficulty in getting such a massive performance established in its place. The figures of Bacchus and Ariadne are seated in the usual car drawn by panthers, and the weights of the respective portions of the group are given as follows:—Bacchus, 50 cwt.; Ariadne, 40 cwt.; the four panthers, 25 cwt. each; the car 100 cwt.; making in all, with accessories, about 300 cwt. to move. The height of the work is stated to be 6 mètres. Its proportions are at present more talked of than its artistic excellence. This, probably, cannot well be judged of until it is set up in its place.

AN experiment has been made of lighting the Salon with the electric light. It cannot be said to have been entirely successful, for the source of light seemed too near to permit of the proper diffusion of the rays, and the effect produced was that of an unequal distribution which was utterly destructive of all the delicate tones of the painter's work, while it often intensified any crude or harsh colouring. Other trials are, however, to be made under certain modifications which may lead to better results.

A SECOND and enlarged edition is just published of Vosmaer's *Rembrandt, sa Vie et ses Œuvres*.

A LARGE and powerful picture by David, representing Tintoretto painting the portrait of his dead daughter, is at present being exhibited at the Stereoscopic Gallery, 110 Regent Street. It was brought to London during the time of the Commune, and was purchased by Mr. W. W. Watkins, to whom it now belongs. It is painted with all the dramatic effect usual to David.

IN the *Gazette des Beaux-Arts* this month, M. Charles Ephrussi, who has already acquired distinction by his Dürer studies, begins a series of articles on Dürer's drawings, which bids fair to be of great interest. M. Ephrussi differs from Dr. Thausing with respect to the early journey to Venice—which the learned German biographer seeks to establish on evidence which appears to us strangely insufficient—and refers the drawings of Italian landscape views in Tyrol to the time of Dürer's sojourn in Venice in 1506, considering that he made an excursion of some months in the country around Venice soon after he had finished his *Feast of the Rose Garlands*. This is a far more credible explanation than the other. M. Reiset has now reached the Spanish school in his criticism of the National Gallery, and gives us his views respecting the paintings by Velasquez, Murillo, and Zurbaran, commenting also on the English practice of placing valuable paintings under glass in order to preserve them. He does not believe this to be of any use. In a critique entitled "Reflexions d'un Bourgeois sur le Salon de Peinture," by M. Duranty, many pithy observations are made. M. Barbet de Jouy continues his description of the reliquary of Orvieto, which is only to be seen for a few hours once a year, and of which he could not obtain either a drawing or a photograph.

IN the *Portfolio* this month Prof. Colvin reaches the sixth article of his series, that on Jacopo de' Barbari, Jacob Walch, or the "Master of the Caduceus," an artist whose nationality was for a long time a matter of doubt, and whose history even now, though much research has been bestowed upon it, has not been thoroughly elucidated. It is certain, however, that he was of Venetian birth, though he seems to have settled in Nürnberg at one time (probably between 1490 and 1497), and was reckoned as one of the artists of that city by Neudörfer, who states that Hans van Culinbach was his pupil. His influence upon Dürer is more apparent than that of any of the other masters whom Prof. Colvin has yet considered, and we cannot help thinking that it was entirely from him, and not from an early visit to Italy, as Dr. Thausing asserts, that Dürer got that slight Italian sentiment which is visible in a few of his works of this period. The other articles of the number are a review of Squier's *Peru*, by G. A. Simcox; notices of the Grosvenor Gallery, by Mrs. B. Atkinson, and of Miss Thompson's pictures, by Mrs. C. Heaton. The Amand Durand reproduction of a Holy Family, by Jacopo, has all the charm of the original print; the illustrations taken from Squier's book are interesting, but we cannot admire Mongin's etching of Lely's *Princess Mary*, nor altogether F. Flameng's of Greuze's *Head of a Girl* in the National Gallery.

"I HAVE lately had occasion," writes our Florentine correspondent, "to verify the incorrectness of a criticism which was passed some forty years ago, and has since been generally accepted. It is with regard to a fresco representing the Ascension, which exists in a vaulted chamber close to the gate in the fort of San Miniato in Florence. The figure of Christ in this fresco is manifestly almost identical with that in Raphael's famous picture of the Transfiguration. 'Behold from whence Raphael stole this figure,' said the critics; and one of them even went so far as to have this fresco engraved in order to spread the knowledge of this notable discovery. But when I went to see this fresco the other day, I found it evidently a work of later date than Raphael, and that, therefore, the artist must have copied Raphael and not Raphael the frescante. The fortress containing the chamber in which this fresco is painted was erected by Cosmo I. about 1553, long after the death of Raphael, and there seems no reason to suppose, after careful examination of the masonry, that the chamber existed previously to the rest of the building. It is generally believed that the bastions of this fort were erected by Michelangelo, but his defences before the siege

were entirely of a temporary character, and, besides, these are duly dated, and were assuredly built by order of Cosmo I., Duke of Florence."

THE STAGE.

THE reappearance of M^{me}. Chaumont at the Gaiety is doubly welcome, by reason of the simultaneous disappearance of M^{lle}. Thérèse, with her mule, her comic *rheum de cerveau*, her *patois* and her quacking chorus. The English public is sometimes accused of a disposition to praise foreign artists indiscriminately, and of a tolerance towards grave defects in French and Italian performances which they are not so ready to extend towards native talent; but it would not be difficult to show that the foreign performers who have won most favour upon our stage are, as a rule, those who have best deserved their success. Anyway, our audiences appear to be able to distinguish between *C'est dans l'nez que ça m'chatouille* and *La première Feuille*; and there can at least be no doubt that M^{me}. Chaumont's occasional visits afford English playgoers genuine pleasure. Her popularity here is no less unquestionable, and of this we had a pleasant token on Monday night, when her voice, either from cold or nervousness, gave way in an embarrassing fashion on more than one occasion, the only result being an outburst of sympathy and encouragement from all parts of the theatre. M^{me}. Chaumont's repertory of pieces to be produced during her engagement—which is limited to four weeks—includes some novelties, though the famous *Toto chez Tata* and *Madame attend Monsieur* are still foremost in the list, the former piece having been represented nightly this week in conjunction with M. Meilhac's *L'Autographe*. The theme of this little comedy is the humiliation of a vain and profligate man of letters who takes a delight in making conquests on condition that they shall not give him too much trouble. Among others he pays court to the Countess Riscara, though he is too indolent to invent a pretty epigram for her album of autographs. The lady's husband, discovering the position of affairs, undertakes to demonstrate to the Countess the selfish and fickle nature of her admirer by way of a useful lesson. For this purpose he instructs Julie, the lady's maid, to flatter the self-esteem of their insinuating visitor by pretending raptures over his new play, which she has been privileged to witness by the aid of an author's free admission; and it is stipulated, above all, that her reward shall not be forthcoming unless she kisses the gentleman's right hand in a pretended fit of enthusiastic admiration, and is successful in inducing him to favour her with the autograph which he has been so slow to bestow upon her mistress. The part of Julie, the maid, does not tax M^{me}. Chaumont very heavily, nor does it reveal any new phase of her art; but her performance is in the true spirit of comedy, and is inspired throughout by that playful humour and fertility in the invention of what the players call "business" which are conspicuous in most of this lady's impersonations. A song, or rather comic scene, entitled *Les Leçons d'Anglais*, sung by M^{me}. Chaumont on Monday, is understood to have been written expressly for the entertainment of her English admirers, who are particularly qualified to appreciate her pleasant story of the French young lady's studies in English grammar under peculiarly embarrassing circumstances.

MR. REECE's burlesque upon the *Lyons Mail*, produced on Saturday at the Globe Theatre, must unfortunately be classed among the failures of a writer to whom the public have been indebted for many clever and amusing pieces. For the sake apparently of mere similarity of sound it has pleased Mr. Reece to call his parody *The Lion's Tail*, and to justify the title by causing to be painted a tail—understood to be a lion's tail—upon the signboard of the inn which corre-

sponds to the inn of the Lyceum piece. This fact would, perhaps, be hardly worth mentioning, if it were not significant of the barrenness of wit which is conspicuous in the piece, in which the robbers are supposed to be a number of school-boys, and "the crime" a petty theft committed upon the person of an itinerant cake-man. There is little in all this of the true spirit of parody; nor is it easy to discover a gleam of satire in the notion of presenting Mr. Righton in short frock and petticoats as "Master" Lesurques, the "four-year-old child." The same observation may be applied to Mr. Righton's shadow-dance and other meaningless displays in which he indulges. The *Lyons Mail* would seem, at first sight, to offer some occasion for clever travestie. It is easy to imagine Mr. Gilbert extracting a good deal of fun out of the curious lack of resemblance which results in Mr. Irving's Lesurques being always mistaken for his Dubosc; but Mr. Reece makes no use of his opportunities; and Mr. Righton lends little aid in this way beyond an occasional imitation of Mr. Irving's tone and manner. We do not know whether certain peculiarities of metre and diction which struck our ear during the first performance are due to author or actors—as, for example, when Mr. Righton, discovering a small packet, exclaims, with the action indicated:—

"Hullo! some one's been and left their bread-and-butter.

I can't eat it (*ticks packet*); I'll chuck it in the gutter (*throws it away*)."

Mr. Reece's muse, however, has certainly been accustomed to higher flights.

MR. CHARLES SLEIGH, the director of "The School of Dramatic Art"—a nursery of histrionic talent, instituted at Ripon House, Woburn Place—has taken the Royalty Theatre, where on Monday next his pupils will commence a series of public performances. The programme includes the late Mr. Halliday's *Checkmate*, Mr. Gilbert's *Pygmalion and Galatea*, Mr. Craven's *Meg's Diversions*, Mr. Lovell's *Wife's Secret*, and other popular plays, which have already been frequently performed before select audiences at Ripon House.

On Monday, the 18th inst., a reading and recitation was given by Mr. Henry Irving in the Examination Hall, Trinity College, Dublin, in accordance with a promise kindly made by Mr. Irving last autumn when an address was presented to him by members of the University of Dublin. Mr. Irving's selection included the opening scene of *King Richard III.* and *Othello*, Act ii. sc. 3. In the last-mentioned scene the principal part is not that of the Moor, but of Iago, and Mr. Irving's Iago was neither the crawling villain of some actors, nor the bluff "honest Iago" of others. The permanent basis of the character was a conscious devotion to evil, a wide-ranging intellect, and great ambition as a destroyer—the Satanic nature. The concluding words, "a net that shall enmesh them all," were delivered with towering figure, and arms extended as if they were evil wings at poise over a crowd of unconscious and feeble victims whose destruction was assured. But Mr. Irving's Iago became all things to all men; his bearing changed with each person whom he meant to destroy, so that to each he might become his or her special deceiver; and this union of an unvarying underlying self, with an altering surface-personality, was the characteristic feature of Mr. Irving's rendering. The recitation ended with Hood's *Dream of Eugene Aram*, a piece of romantic horror so passionate and ghastly as to be almost more a source of pain than of aesthetic pleasure. Mr. Irving's reception was of the warmest kind.

FOLLOWING the example of M. Fichter, another French gentleman—a reader and teacher of large practice—M. Favarger, is about to play *Othello*. M. Favarger cites the high authority of Mr. Alexander J. Ellis to show that he is fit for the

work he undertakes. The company to support him is to be selected by Mr. Horace Wigan, and the performance is to be at the Opéra Comique on Friday evening next, June 29. "Arno Marque" is the name under which M. Favarger will act.

MUSIC.

SACRED MUSIC.

"*Christus*:" *Oratorium aus Worten der heiligen Schrift zusammengestellt, und in Musik gesetzt*, von Friedrich Kiel. Op. 60. Partitur. (Berlin: Bote & Bock.)

"*Jerusalem*:" *Oratorio*. By H. Hugh Pierson. New Edition. Vocal Score. (Leipzig: J. Schuberth & Co.)

"*Le Déluge*:" *Poème Biblique, en Trois Parties, de Louis Gallet*. Musique de Camille Saint-Saëns, Op. 45. Partition, Piano et Chant. (Paris: Durand Schoenewerk & Cie.)

FRIEDRICH KIEL is one of the many composers who enjoy considerable repute on the Continent, but whose name is still quite unfamiliar to the general public here, though Mr. C. Hallé has brought forward two or three of his piano quartets and trios. He was born at Puderbach in 1821, and at present resides in Berlin. The most important works he has as yet produced are a grand mass, a "Stabat Mater," a "Requiem," a "Te Deum," and the present oratorio, which last was written, as we learn from a note at the end of the score, in the winter of 1871–2.

In several respects Kiel's style reminds us more of Cherubini's than of any of the more modern masters. There is the same distinct classical outline, the same complete mastery of the polyphonic style, and, indeed, of all the scientific technicalities of composition. In the instrumentation there is also a certain resemblance; it is always judicious, and his effects are produced, like those of the old Italian master, by a few skilful touches rather than by great masses of sound: but there is the same statuesque coldness and reserve, and for the most part his music appeals rather to the intellect than to the feelings. We rise from a perusal of his score greatly interested but little warmed. We feel the absence of a well-defined melodic element, as for example in the opening air, "Das zerstossene Rohr wird er nicht zerbrechen," which is devotional and full of delicate touches of harmony, but deficient in emotional power. In the choruses, on the other hand, he is far more successful. The opening "Hosanna" for eight voices; the fine fugue, "Singet dem Herrn ein neues Lied;" the beautiful and pathetic "Unser Reigen ist in Wehklagen verkehret," are all in their way perfect, and moreover quite new. With the exception of the chorus (No. 20), "Kreuzige ihn," which seems to have been intentionally imitated from Bach's "Lass ihn kreuzigen" in the *Matthäus-Passion*, the whole oratorio is entirely free from reminiscences; this is the more creditable to Kiel as he has treated not merely the same subject as Bach, but in many cases the very same text. The choruses of the Jews in this second part are full of fire and force, as well as of true dramatic feeling. We are disposed to consider *Christus* on the whole a work of undoubted genius,

though that genius is hardly of the highest order.

Jerusalem is considered one of the most representative works of the late Henry Hugh Pierson, and the publication of a new edition gives an opportunity of offering a few remarks on his style. Anyone who denied to Pierson the possession of considerable inventive and poetic power would simply show that he was unacquainted with his music. No musician can read through *Jerusalem* and not feel that the writer was a man of great natural gifts; but these alone will not make a great composer, and in everything else Pierson seems to have been deficient. It is impossible to hear his works without weariness, though there are numberless examples in his oratorio of movements which open charmingly—e.g., the choruses, "How shall I pardon thee for this?" "O Lord, according to thy righteousness," "The Eternal God is thy refuge;" or the songs, "Of the rock that begat thee," and "O that my head were waters;" but Pierson seems either to have had no idea whatever of thematic development, or to have wilfully rejected its use. Hence nearly every piece throughout the work produces the effect of an extempore fantasia; there is not a trace of unity in it, and the composer seems to ramble aimlessly about from one subject to another, often uttering beautiful and even brilliant thoughts, but with no power of concentration, and no feeling for symmetry of form. Originality is used so recklessly that the result is a mere musical chaos. The oratorio is undoubtedly a remarkable work, and one of great power; but it is a warning to composers that they cannot, however great their natural endowments, disregard that attention to form which seems to be founded on the laws of nature herself. Without drawing a hard-and-fast line this is absolutely necessary. Notwithstanding their many innovations, Brahms, Raff, and Wagner have in all their works a clearly defined form; in *Jerusalem* no form is apparent.

Of the two works already noticed Kiel's oratorio may be said to belong to the orthodox classical school, while Pierson's, so far as it can be classed at all, may rather be ranked among the "new German" compositions, though its author was by birth an Englishman. M. Saint-Saëns's *Le Déluge*, on the other hand, is thoroughly and characteristically French. In one point only is the influence of the modern German school traceable, and that is in the frequent and effective use of what are called "Leit-motive"—musical labels, so to speak, attached to various characters, or depicting certain situations or sentiments. We have spoken of this as a feature of modern German music, because it has received its highest development at the hands of Liszt and Wagner; it is not, however, their invention, as it may also be found in Weber, and even occasionally in Mozart.

Le Déluge is a sacred cantata rather than an oratorio. Of its three parts, the first treats of the corruption of man, the anger of God, and his instructions to Noah to prepare the ark; the second is occupied with a musical painting of the Deluge itself; while the third presents the episode of the dove, the

departure from the ark, and the blessing, "Be fruitful and multiply, and replenish the earth."

The present is the most important work of M. Saint-Saëns which as yet has come under our notice, and it certainly gives a very high idea of the composer's talent. It is full of interest throughout—though, as will be seen presently, it is difficult to form a just estimate of some parts of it from the vocal score. The first part opens with an orchestral prelude, consisting of a short introduction and fugue, which is excellently treated, and is followed by a very charming Andante. In the solo music throughout the work a somewhat peculiar form has been adopted. We find not a single developed song, but only the *arioso*—a species of writing intermediate between the air and the recitative, less regular in form than the one and more melodious than the other. For this reason there is not one number in the work which could be detached for separate concert-use. Like Wagner, M. Saint-Saëns frequently makes the accompaniment more important than the voice part, and uses his orchestra with one of the "Leit-motive" already referred to as a commentary upon the words which have just been sung. A very fine effect occurs on p. 11 of the score in the repetition by the bass chorus of the words just before sung by a contralto solo, "Et Dieu se repentit d'avoir créé le monde." The most important number of the first part, however, is the final chorus, in F minor, "J'exterminerai cette race," the subjects of which are very striking and admirably treated. This chorus is interrupted by a short solo, describing how Noah found favour in the sight of the Lord; the passage—

"C'était un homme juste
Et plein d'intégrité,"

which is first sung by the contralto solo, and then repeated *piano* by the full chorus in harmony, recurs thenceforward whenever in the work Noah is specially referred to. The following bass solo, "Fais une arche de bois," is the nearest approach to a regular air which is to be found throughout; it leads immediately into the repetition, with some modification and extension, of the chorus already named, which closes the first part most effectively.

There are certain compositions, especially in modern music, of which it is impossible to obtain even an approximate idea from a pianoforte arrangement. Such, for example, are many parts of Wagner's later operas, and such most certainly is the second part of the present work, in which the great catastrophe of the Deluge is depicted. The whole accompaniment of the twenty pages occupied by this piece consists of little else but tremolos, arpeggios, and chromatic scales. It is evident, almost at a glance, that the effect of this number must depend chiefly upon the orchestration, and of this the present arrangement gives no idea. We must therefore pass on with the remark that on the occasion of the production of the work at Paris, this scene was spoken of as most effectively instrumented. One point, nevertheless, may be mentioned, and that is the prominence given in the bass to the theme of the chorus, "J'exterminerai cette race," which is here introduced with

great felicity. It is easy, also, to see that the close of the chorus with the words—

"L'arche close flottait sur cet océan morne
Au hazard, elle allait vers l'horizon sans borne,
Au milieu de l'horreur d'une éternelle nuit,"

must be in performance most striking and effective.

The third part opens with a long and somewhat vague prelude, intended probably to represent the desolate appearance of the waste of waters. With the entry of the voices the interest of the music increases. In this part may be mentioned as excellent the short solo for soprano, "Sur l'onde frissonnante," the quartet, "Je ne maudirai plus la terre," and the final fugue, "Croissez donc, et multipliez." The whole work is characterised by freshness of conception and masterly skill in treatment, and it proves its composer a man of no ordinary talent, though perhaps hardly the possessor of actual genius.

EBENEZER PROUT.

WAGNER'S *Fliegende Holländer* was produced at the Royal Italian Opera last Saturday evening, under the title of *Il Vascello Fantasma*. The opera was spoken of in such detail in our columns on the occasion of its production by Mr. Carl Rosa at the Lyceum last autumn (ACADEMY, October 7, 1876) that a few words will suffice now. The conditions under which Italian opera exists in this country, where it is rather a fashionable lounge for the "upper ten thousand" than an institution with any high artistic aims, make it unreasonable to expect that, as a whole, any such finished rendering of the work would be given at Covent Garden as that which delighted connoisseurs when Mr. Rosa brought forward the work—if for no other reason, at least from the difficulty, if not impossibility, of obtaining sufficient rehearsal. The special feature of Saturday's performance was the Senta of Mme. Albani, our Wagner singer *par excellence*, to which no higher praise can be given than to say that it was worthy of her Elsa and Elizabeth. The rest of the cast, which was of varied degrees of excellence, comprised M. Maurel (the Dutchman), Signor Bagagiolo (Daland), Signor Carpi (Erik), Signor Rosario (the Pilot), and Mdlle. Ghiotti (Mary). Signor Vianesi conducted.

MR. JOHN THOMAS, well known as one of our most distinguished performers on the harp, gave a "Grand Harp Concert" at St. James's Hall on Thursday afternoon, when a large band of harps was engaged, and compositions and arrangements for that instrument (in many cases by the concert-giver himself) formed an important part of the programme.

MR. CHARLES GARDNER gave his annual concert at Willis's Rooms yesterday afternoon, when his trio for pianoforte, concertina, and violoncello was announced to be performed by the composer, Mr. Richard Blagrove and M. Albert.

OF the Handel Festival Rehearsal, which took place yesterday, we shall speak in our next issue; we would remind our readers that three performances take place during the coming week—the *Messiah* on Monday, the selection on Wednesday, and *Israel in Egypt* on Friday, commencing each day at two o'clock.

THE French "Société des Compositeurs de Musique" offers for competition during the present year four prizes for musical compositions—viz., prizes of 500 francs each for a string quintet, and a sonata for two pianos (each of which is to be in four movements); a prize of 300 francs for a fantasia and fugue for the organ; and one of 200 francs for a madrigal for five voices. French composers only will be allowed to compete.

A NEW three-act opera, *Mademoiselle de Mar-seille*, by M. Victorin Joncières, is to be produced at the Opéra Comique, Paris, next winter.

WHILE passing through Paris on his return to Russia from this country, Anton Rubinstein received from Marshal MacMahon the Cross of the Legion of Honour.

HERR JULIUS RIETZ, the music-director at Dresden, has resigned his post in consequence of ill health. Franz Wüllner, of Munich, has, it is said, been appointed as his successor.

At the Hofoper in Vienna it is announced that the first novelty of next season is to be *Das Rheingold*.

At the Munich Opera, says the *Musikalisches Wochenblatt*, the study of the *Ring des Nibelungen*, especially of the last two parts, which have not yet been given in Munich, is being pushed forward so rapidly that it is expected to produce the complete work in its proper connexion during the course of next year.

THE friends of Herr Wagner are about to present the master with a testimonial, for which purpose a committee has been formed, consisting of Lord Lindsay, Mr. Dannreuther, and some of the members of the *Directorium* of the old Wagner Society. It is understood that the slender pecuniary results of the concerts at the Royal Albert Hall have not gone far towards clearing the deficit arising from the performances of *Der Ring des Nibelungen* at Bayreuth last summer; and that Herr Wagner's present position is such that there is little hope of his again finding leisure for composition, unless help from the friends of his art be forthcoming.

NEW PUBLICATIONS.

Argosy (The), vol. xxiii., January to June, 1877	(R. Bentley & Son)	5/0
Baxter (W. E.), Domesday Book of the County of Middlesex, 4to	(Simpkin & Co.)	2/6
Belgravia, vol. xxxii., March to June, 1877	(Chatto & Windus)	7/6
Bell (D. C.), Notices of the Historic Persons buried in the Chapel of St. Peter ad Vincula, in the Tower of London, 8vo	(J. Murray)	14/0
Bible Witness and Review for the Presentation and Defence of Revealed Truth, cr 8vo	(Hamilton & Co.)	6/0
Blades (W.), William Caxton, England's First Printer, 8vo	(Trübner & Co.)	21/0
Braithwaite's Retrospect of Medicine, vol. lxxv., Jan. to June, 1877, cr 8vo	(Simpkin & Co.)	6/6
Campbell (Hon. Dudley), Turks and Greeks, Notes on a Recent Excursion, cr 8vo	(Macmillan & Co.)	3/6
Campbell (J.), Analysis of Austin's Lectures on Jurisprudence, cr 8vo	(J. Murray)	6/0
Chisholm (H. W.), On the Science of Weighing and Measuring (Nature Series), cr 8vo	(Macmillan & Co.)	4/6
Celebrities at Home, first series, 8vo (Office of the World)		10/6
Douglas (Rev. H.), The Religious Education of Unbelievers, cr 8vo	(W. W. Gardner)	2/6
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Eva Desmond; or, Mutation, 12mo	(Chapman & Hall)	2/0
Gentleman's Magazine (The), vol. January to June, 1877, 8vo	(Chatto & Windus)	7/6
Handbook to the Cathedrals of England.—Southern Division, St. Albans, cr 8vo	(J. Murray)	6/0
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